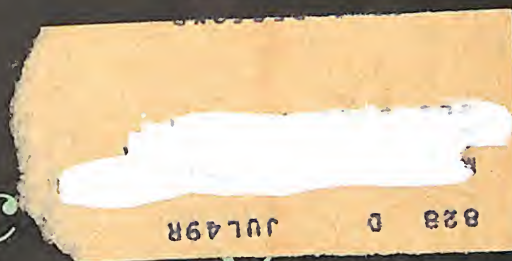


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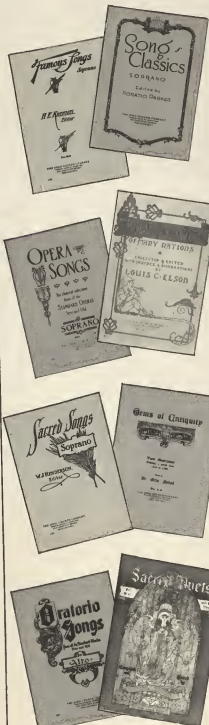
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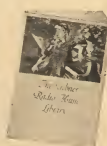
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MARCH, 1949







# The Door to Grand Opera for Young American Singers

The Absorbing Story of "The Auditions of the Air," as Told by Its Brilliant Director

**Wilfrid Pelletier**

Conductor, Metropolitan Opera Association

by Jay Media

Part I

Of all the musical undertakings of the present century in America, none is more exciting or extraordinary than "The Auditions of the Air," made possible by the radio and by the genius of an American conductor of French-Canadian birth. The rise of Wilfrid Pelletier from a musician in Montreal, in the Province of Quebec, to rank with the foremost operatic figures of his period, has been one of the dramas of American musical history which has never been fully presented to our public. The results of "The Auditions of the Air" have already given the world a galaxy of new stars of first artistic rank, whose income since they were discovered and developed has passed the million dollar mark.

Maestro Wilfrid Pelletier, now one of the most distinguished of the world's operatic conductors, has had a career which is altogether different from that of any of the other conductors. He is a man of broad vision, great natural humility, engaging charm and sincerity, combined with a

warm heart and a happy sense of humor. By reason of his long international experience he has acquired top-most efficiency in his field. In addition to conducting regularly at the Metropolitan and conducting the equally difficult work of the Auditions of the Air, he is the Director of the Conservatoire National de Musique et d'Art Dramatique de la Province de Québec, in Montreal, and the Conductor of the Concerts Symphoniques de Montreal, where he is developing a national field in musical education with special appeal to the Canadian of French extraction, a nationality which has produced so many fine talents. The valuable services of Maestro Pelletier have been secured by The Theodore Presser Company as his chief musical adviser. It is best to let Maestro Pelletier tell his own fascinating story of his musical upbringing in Canada, before passing on to social accomplishments of the "Auditions of the Air." This article cannot fail to have widespread interest.

—EDITOR'S NOTE.

I WOULD rather proceed directly to the discussion of the Auditions of the Air, but if you insist upon knowing about my beginnings, I shall be pleased to give you a few notes.

I was born in Montreal in 1896 of a family of pronounced musical inclinations, none of whom were professional musicians. French-Canadian families are often large. I had seven uncles, three aunts, five brothers, and one sister. These, with various cousins, made quite an aggregation. Family life in French Canada is very closely knit, and the family depends upon itself, to a large extent, for social amusement. It often seems to me regrettable that residents of the United States do not know more about their French-Canadian brothers. They are a very hard working, robust, vigorous, sincere, devoted people, who possess a native Latin quickness; and when they devote themselves to art they become great enthusiasts and often rise to splendid heights.

## Music a Family Hobby

Music seemed to be the hobby of my family, and every Sunday my uncles and aunts assembled at our house early in the day. The men played many different instruments, enough to make quite a band, with the seven brothers and three other players from the outside. They were all artisans, plumbers, carpenters, cabinet makers, bakers, and so on. The gatherings in a small way represented a musical community like the old Meistersingers of Nuremberg. They never seemed to get enough music. They played all day Sunday and never tired. The women folk prepared the meals, and when the happy day was done, we all

looked forward to the following Sunday for another spree of music. Of course, in those days of no radio, no movies, and few talking machines, the whole neighborhood came around to listen. This went on for years, and into this kind of atmosphere I was born. My grandfather, of course, was there at each rehearsal to give his blessing after the French fashion, and my father, being the eldest son, succeeded him. My Uncle Joseph was a priest, the first white man to be assigned to Cobalt, the mining district to the north. When he returned, he was put into a very poor parish where there was no music. He was to play a pledge not to give the men amusement they had never had before. He called the band "The Fanfare of Temperance," and made each player sign a pledge not to take more than one drink a day. The men signed the pledges and kept faith with them, except that some of them would save up their drinks during the week and take seven big drinks on Saturday night. This discouraged Uncle, but he kept on with the band, which grew bigger and bigger. Finally he changed the name to "L'Alliance Musicale." The band procured uniforms, and the desire to become a member grew stronger, and stronger, it then became the official band of the Sixty-Fifth Regiment (Twenty-Second Fusiliers) and had a very fine military record in both wars.

## Conductor at Five

The music that our home band played was of course none too ambitious, but it was the only music I heard save that at church. Brought up from babyhood with such surroundings, I was literally "drowned in music." When I was no more than a little tot they put to play the drums and the triangle, and as soon as I was strong enough to hold them, I was promoted to the brass cymbals. That was a great musical triumph for me. Then, when I was five, they put a baton in my hands and told me to conduct the band. The baton has literally never left my hands since then.

My first piano teacher, at the age of seven, was Miss Ida Campbell, a Canadian lady whose name was Mrs. Ida Campbell. She was a pupil of Louis Moreau Gottschalk and a very able teacher. Her discipline was strict, but her sympathetic understanding was unforgettable. She gave me a very thorough drilling in sight-reading, and this was the foundation of my ability to tackle any kind of score with delight. Then I came under the instruction of Alfred Laliberté, a French-Canadian who had been a pupil of Alexandre Scriabin. He had a great fondness for the Russian masters, Glinka, Moussorgsky, Tchaikovsky, Glazunoff, Medtner, and others. We played their works arranged for two pianos, and the experience was a revelation. Concerts Symphoniques in Montreal, of which I have been Conductor since 1934. My operatic home, however, has been the Metropolitan in New York.

In 1922 I made a trip back to Paris to study composition with Maître Henri Paul Busser, pupil of Gounod, Widor, and Franck. M. Busser was Professor of Composition at the Paris Conservatoire, organist at St. Cloud, and later conductor of the Grand Opera, and was a remarkable teacher in every respect.

Through my years with the Metropolitan I have had the great privilege of association with such masters as Bodansky, Wolff, Serafin, Lisner, Panizza, Gennaro, Papi, and many others. Later I became the colleague of Bruno Walter, George Sell, and Sir Thomas Beecham. I owe a special debt to Maestro Papi for giving me the first opportunity to conduct Opera. It was upon a tour of the Scotti Opera Company in 1919 I was still a very young man. Papi developed bursts in his arm, and persuaded Scotti, after many objections, to let me conduct "Carmen" which was one of my favorite operas. Scotti thought I had not had sufficient experience, but Papi overcame his fears, and the performance went well, so I was launched upon a career that had ever been my life dream.

Up to the present I have conducted hundreds of performances and fifty-seven different opera scores. I cannot imagine a more exciting or delightful life. Every opera, every performance, is a new and thrilling experience. Never once have they been perfunctory

great masters: Isidor Philipp for piano, Marcel Samuel Rousseau for solo, and harmony, and Charles Feggio for composition.

Returning to New York on July 4, 1917, and feeling myself well equipped, I went from manager to manager, only to find that opportunities were painfully rare. No one knows what depression means until he has gone through such an experience. Yet, as many leaders have found, the desperation of being without work is sometimes the impelling force which drives one on to success. When ex-President Hoover said, "I have known the despair of a fruitless search for a job," he touched the hearts of many men in high places who had gone from door to door seeking work.

After walking for days up and down Broadway, the lovely Marie Sundelius engaged me as her accompanist, and I was on "easy street." Then I had the good fortune to play for the Polish singer, Mme. Ganna Walska, who paid me most generously. The French conductor, Mouton, induced Ganna Casazza to engage me as his assistant for the Metropolitan Opera, and I started in playing accompaniments for the singers who came to auditions and for those preparing roles for performance.

The manner of conducting auditions for operatic aspirants was so crude and so disheartening that my sympathy for the young singers was immediately aroused. The auditions were held in an empty, dark auditorium, behind a huge structure behind the proscenium was illuminated with one electric bulb before a miserable upright piano, often out of repair. The frightened aspirants came one by one, and I was the only one who looked on so dishearteningly. There were a few ghost-like forms. After one had sung, there was a splash of light which said, "That is all, thank you," and the singer left with a heart of lead. I always wondered if there were not a better way of holding auditions than that.

My salary at first was forty dollars a week, and I was very glad to get this regular employment. I have been with the Metropolitan ever since, although I have had numerous outside engagements as guest conductor of the Ravinia Opera in Chicago (nine seasons), at the San Francisco Opera (ten years), and with the Chicago, San Francisco, Los Angeles, Cincinnati, and Detroit Orchestras, as well as at the Conservatoire in Montreal, of which I have been Conductor since 1934. My operatic home, however, has been the Metropolitan in New York.

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Up to the present I have conducted hundreds of performances and fifty-seven different opera scores. I cannot imagine a more exciting or delightful life. Every opera, every performance, is a new and thrilling experience. Never once have they been perfunctory

me. The moods of the players, the moods of the singers, and the moods of the ever-changing audiences present a new challenge each time the curtain rises. Putting on a new opera is like building a new house. No matter how temperamental the artists, there is always a way of enlisting their interest, their ideals, and their enthusiasm, which after all, is the great secret of fine conducting.

For some years it has been my great joy to know Maestro Arturo Toscanini, whom I regard as the greatest of operatic, as well as the greatest of orchestral conductors. More than that, entirely apart from his music, he is a very great-hearted human being. All strict disciplinarian, he nevertheless fires his artists with a kind of mystic force through his own tremendous artistic sincerity and enthusiasm.

The Metropolitan Opera Auditions of the Air was an evolution. It originated in the popular Sunday night concerts given at the Opera during the Thirties. It is the result of the combined study and labors of a large corps of people, artistic and commercial, of which I am only one. In 1935 Earl Lewis, then Assistant Manager at the "Met," and Jack Warwick of the Warwick & Lagler Advertising Co., heard the programs of American music I had been conducting which introduced many young men and women singers to the public, and from this a plan was developed which led to the creation of a series of contests on a national scale, which has turned into a great portal to the opera.

As indicated previously, I had accompanied all the singers in the regular auditions at the Opera since the first day of my engagement in 1917. At that time "tryouts" were frightfully dismal and discouraging to the aspirants. A great opera house is really built into the auditorium in which the audience sits, and the equally large, soaring, stage loft behind the proscenium. Imagine two huge buildings lit only by an electric bulb in front of a dilapidated piano. The young singer, naturally nervous, was supposed to fill this huge gloomy cave with glorious music. No wonder nearly all of them were scared out of their wits. The audience consisted of half a dozen members of the Opera staff, hardly discernible in the black hole beyond the orchestra pit. This (Continued on Page 195)



MAESTRO WILFRID PELLETIER Photo by James Abrecht



METROPOLITAN OPERA CONCERT GALA OF AMERICAN MUSIC

This concert, given March 27, 1932, by Maestro Pelletier at the Metropolitan Opera House to promote music in the American idiom, is a remarkable assembly of American talent. Maestro Pelletier is on the podium. The artists, from left to right, are: Edward Johnson, Frederick Jagel, Grace Moore, Queena Mario, Nathaniel Shilkret, Gladys Swarthout, Lawrence Tibbett, and Arthur Anderson.







then in Boston, after 1895. In 1897 he became editor and publishing manager of the Oliver Ditson Company in Boston. The Ditson Company is an old music publishing firm in America. Its roots date back to 1783. In 1926 he became vice-president, holding this position until 1931, when the company became affiliated with the Theodore Presser Company of Philadelphia, one of the assets of The Presser Foundation. I soon realized that it was to William Arms Fisher that the rebuilding of the great catalog along more modern lines was due. This alone establishes him as one of the foremost factors in the progress of music in America during his time.

Although I had been in his company innumerable times, it was during the years from 1931 to the present that I came to know him intimately. A business relationship sometimes leads to unfortunate revelations. With William Arms, quite the opposite was true. My regard grew with the years, and I am grateful and humble in the recognition of the debt I owe to him for his wise and prudent advice and support in many idealistic projects in which we were interested. Although many years his junior, I was never at any time made to feel my inexperience, even in fields in which he was particularly adept. His lovable qualities soon impressed themselves upon me, and I was glad to sit at his feet and learn. I found a real friend upon whom I could always depend, and our relationship was never broken by any breach of confidence from the first to the last. These are the characteristics which distinguished him as a gentleman and a devoted mentor.

William Arms held many posts of honor in national organizations. He was for two terms president of the Music Teachers National Association (founded by the late Theodore Presser in 1876), and for three years president of the National Publishers' National Association. He was a member of the American Society of Composers, Authors and Publishers, the American Association of Authors and Conductors, the Harmonic Musical Association, and many other musical groups including the National Conference of Music Educators, The Boston Art Club, the Puddingstone Club, and the Twentieth Century Association.

His researches carried him into many fields, including religion and philosophy. He was particularly anxious to give permanence to the history of American music and his many books, pamphlets and papers

have been source references invaluable to musicologists. "The Music that Washington Knew," "Notes on Music in Old Boston," "One Hundred and Fifty Years of Music Publishing in the United States," and "Music Festivals in the United States" stand alone as accurate and valuable historical records and are represented in libraries from coast to coast.

William Arms was extremely modest and retiring and abhorred those "who sought honors with a silver hook." If honors could not be won by real achievement, backed by character, he would have none of them.

His devotion to one whom he always called "the gallant lady," who worked with him so many faithful years and attended him when great infirmities came to him, was most beautiful and sincere.

The great musical works which William Arms prepared and made available to a modern world are not being used, taught, and presented by thousands and thousands of musicians. Music is one of the most definite and powerful symbols of the resurrection. From the dead notes on the page of the composer, the great artists and the great singers bring to life the heaven inspired thoughts of the masters. In this modern world they are sent through the air to homes everywhere, not as lifeless things, but as singing, living messages from souls long, long past. More than any other, music is a living art. With every performance the life of the master is reborn.

This is a moment of deep and unforgettable import to all who are here to pay personal tribute to the idealism and exalted character of William Arms Fisher. Let us have no thought that he is dead, but that he lives now more than ever. William Penn once wrote: "They that love beyond the world cannot be separated. Death cannot kill what never dies. Nor can spirits be divided that love and live in the same divine principle."

William Arms would have rejoiced in the lines of W. E. Henley which have brought calm to so many:

"So be my passing;  
My task accomplished and the long day done.  
My wages taken and in my heart  
Some late lark singing.  
Let me be gathered to the quiet west,  
The sundown splendid and serene."

## The World's Favorite Hymn

by Dr. Alvin C. White

THE hymn *Abide With Me* may lay claim to being the favorite of the English-speaking world. As a result of an editorial printed in ETUDE in 1922 regarding a hymn census, *Abide With Me* led the list of 32,000 hymn titles sent in from all over America. As the favorite hymn, it had a vote of 7,301; *Nearer My God to Thee* was next with 5,490; *Lead, Kindly Light* was another favorite with 4,161; while *Rock of Ages* was the choice on 3,432 lines. Among those claiming *Abide With Me* as their favorite hymn was the late Carrie Jacobs Bond; and it also was chosen by Amelia Galli Curci.

A similar survey was made by the "Manchester Guardian" in 1929 to determine the six best English hymns. For the first five places there were really no challenges to *Abide With Me*, *O God Our Help*, *When I Survey the Wondrous Cross*, *Rock of Ages*, and *Jesus, Lover of My Soul*.

At a later date Seth Parker, during his Sunday night broadcast, asked his listeners to submit their ten favorite hymns. More than six hundred titles were submitted by listeners, who voted *The Old Rugged Cross*, *Nearer My God to Thee*, and *Abide With Me* as the three most favored.

The Rev. Henry Francis Lyte, who wrote the words of *Abide With Me*, was born at Ednam, near Kelso, Scotland, June 1, 1795, and was graduated at Trinity College, Dublin. He became "perpetual curate" of All Saints Church, Lower Kilmessy, Devonshire, England, in 1823. The words of the hymn were written just a few days before his death in 1847. Because of ill health, he found himself unable to continue his pastoral work, and prepared his own funeral service. A final communion service was planned, at the close of which he retired to his chamber and wrote this immortal hymn. A few days later he passed away with "Peace, joy" on his lips. The hymn was included in a book of poems published by his daughter three years later. Two other hymns which he wrote and that have had a wide currency in Christian worship are, *Jesus, I My Cross Have Taken*, and *Praise My Soul, the King of Heaven*.

Memorials to the famous hymnologist have included a tower and a chapel which were added to All Saints' Church in 1896, and ten bells and a carillon machine to play three of his hymns. In 1932 the Rev. T. Long, then vicar of All Saints' Church, appealed to all Christians throughout the world to commemorate the eighty-fifth anniversary of the writing of the hymn by singing it in their churches on November 20 of that year.

### Musical Settings for the Poem

The tune, *Eventide*, popularly associated with these verses, is one of the few surviving compositions of Dr. William Henry Allen (1828-1899), in his day a well-known English organist and composer. He taught vocal music in King's College (at the age of twenty-six), at the National Training College, and at Bedford College, all of London. He was musical editor of several hymnals, among them the standard "Hymns, Ancient and Modern." His last post as organist was at St. Matthias Church, Stoke Newington, England. It is said that Dr. Monk composed in ten minutes the sweet, pleading chant that is wedded permanently to Lyte's swan song.

Another musical setting of this well known hymn was composed by Mr. Samuel Liddle of St. John's Wood, England, son of a Leeds schoolmaster. Liddle obtained a fellowship at the Royal College of Organists in his teens and, before he was twenty-one, the scholarship in composition, of the Royal College of Music, open to the whole of the United Kingdom. At the latter place of learning he was a pupil of Sir Charles Villiers Stanford. He was mainly known as an accompanist, having played for more than twenty years for Mr. H. Plummer Green. Liddle composed many notable songs besides the world-famous hymn. One particular successful song entitled *A Farewell*, (Continued on Page 191)

# Theodore Presser

(1848-1925)

## A Centenary Biography

### Part Nine

by James Francis Cooke

This installment in the biography of Theodore Presser presents two noted leaders of American life, Mr. Presser and Mr. Henry Ford. Although very different in many respects, they bore an uncanny resemblance to each other in their attitude toward business. This similarity is reflected in certain highlights of Mr. Presser's personality which could not be better presented in any other way. The following installment will have to do with Mr. Presser's unusual and beneficent paternal attitude in his relations with his employees.

—EDITOR'S NOTE.

MR. PRESSER has been called "The Horace Mann of Music," "The Andrew Carnegie of Music," "The John Wanamaker of Music," and "The Henry Ford of Music." The last comparison was perhaps the most pronounced. The analogy

Ford, in the room adjoining his office. This room was full of fine watches and clocks, and Mr. Ford kept two expert watchmakers continually employed so that he might step in at any time and tinker with these exquisite mechanisms. The philanthropic ideals of the two men were markedly different. Mr. Presser left his all to the profession and art from which it had vested no inconsiderable sums in hospitals and other charities, when he was assured that they could become self-supporting.

In their manner of speech, their bodily mannerisms, their gestures, their methods of reasoning, they were psychological twins. In appearance they were somewhat different. Both were tall and rangy. Mr. Presser in his youth had sandy hair, his eyes were blue, and he had a very prominent nose. When young, he was six-foot-one in height. Later, the hard work of years at a desk made him somewhat stooped. Mr. Ford, who rarely sat at a desk, was more erect. Both men were agile to a marked degree. Indeed, they were so much alike in many ways that I had to punch my

MR. AND MRS. THEODORE PRESSER AT THEIR HOME IN GERMANTOWN. This picture was made in 1914, when Mr. Presser was building the Presser Home for Retired Music Teachers adjoining his own suburban residence. Mr. Presser's home was later demolished and the Presser Home now is located on five acres of garden property.

the restriction. Many of the large number of Presser Scholarship recipients now hold leading positions in American colleges and music schools.

Both Mr. Ford and Mr. Presser were early risers. Mr. Presser was often seen at business as early as seven-thirty. Once, while visiting Mr. Ford at his famous Greenfield Village at Dearborn, Michigan, an appointment was made for me to meet him at his morning services at the Martha and Mary Chapel. After a sleepless night of anticipation I saluted forth at seven. When I reached the Chapel, Mr. Ford rode up at seven-fifteen on his favorite means of transportation—an old bicycle.

Both Mr. Presser and Mr. Ford were democratic in the extreme. Mr. Presser knew no caste or class distinction. He could be interested in the humblest of people, and his wide human sympathy drew all kinds of people to him for counsel. Once in Detroit Henry Ford asked me to go through his Edison Museum of Americana (one room of which covers eight acres). In the automobile section we came to a steam automobile made in 1867. My host lay down on his back under the car and asked me to lie down beside him. As in all of his plants, the floor was as clean as a freshly washed dinner plate. He took from his vest pocket, as one might draw forth a fountain pen, a small metal wrench. Removing a tiny brass valve from the car, he handed it to me, together with an apparently identical one which he carried in his vest pocket, saying, "It used to take a day for the workmen to make this old valve by hand, but we can make this other valve equally as good at the rate of a thousand a day."

For many years Mr. Presser provided a cafeteria for his employees in the business. No one was excluded. He had a "commons" table at which he or any other employee who so desired might sit. On one side of Mr. Presser might be one of his truck drivers and on the other side might be a visiting college president or a bank president. There were no individual restrictions. The only considerations were honesty, good behavior, and a cooperative (Continued on Page 196)



LOOKING TOWARD THE ORGAN

In the chaise, Corinthian interior of the old Arlington Street Church.



EASTERN CHORISTERS

At Presser Hall, Western College for Women.

self, when talking with Henry Ford, to realize that I was not conversing with my mentor, Theodore Presser.

Like Theodore Presser, Henry Ford's philanthropies were large, but little known to the public. Both seemed to want to conceal their benefactions. The first scholarships granted to colleges were accompanied by strict injunctions that the student should not be told who was the benefactor. Mr. Presser's idea was that in concealing his identity the student receiving a scholarship would not be humiliated by accepting charity. However, so many of the Presser students made notable careers by reason of their gifts and labors that the winning of a Presser Scholarship became an honor, and the Trustees, after Mr. Presser's passing, decided to remove



PRESSER HALL

Western College for Women, Oxford, Ohio.



## 143







by Guy Maier, Mus. Doc.  
Noted Pianist and  
Music Educator

V 1. Only the finest artists have the courage to play their singing pieces slowly and softly enough. Ordinary pianists are too insensitive, uncontrolled, or timid to play lyric pieces at a truly slow tempo; it takes a first-rate pianist to produce not only a true *pp* but to play sustained *pianissimo* often and long enough.

If your controlled *pianissimo*, however delicate, is audible to you, you may be sure that you are projecting it to the last row. Trouble is that the hearing of most pianists has so degenerated through years of thumping, percussive practice, and constant exposure to the impurity of the piano tone that they play *mp* or *p* instead of *pp*, and let it go at that!

To achieve an understanding of a composer's style requires a lifetime of intense, intelligent searching. The works of every great composer manifest a wide divergence of styles, each of which requires a separate kind of interpretative approach. The Mozart Sonata in B-flat (K. 333) and A minor (K. 310) exact almost diametrically opposite intellectual and emotional qualities and dynamic conception, and call for quite different methods of technical projection. Both are Mozart; yet any attempt to transfer the style of one Sonata to the other will result in failure.

So it is also with two such apparently kindred works as the *Fantasias in D Minor* (K. 397) and *C Minor* (K. 475). The texture of the former is spare and stripped, its throbbing, bleeding heart unbared with every note in hopeless tragedy. Its brief, concentrated intensity requires one set of capabilities from the pianist's mind and finger; the long, diffuse yet also tragic *Fantasia in C Minor* with rich texture, episodic style, and episodic form demands quite another. Each *Fantasia* stands on its own plane.

And can anyone assert that the roccoco D Mai

student to develop a

This is indeed a lamentable state of affairs. If the students, in choosing between (say) Brahms or Bach, and Prokofiev had chosen the Russian, I could at least condone it, since unschooled hearers often complain that Bach, Brahms, and Beethoven lack "melody," when it is simply an overabundance of thematic lines that confuses or frustrates them. But Mozart. Who else sings so straight from the heart? Where else can you find such outpouring of direct, unadorned, *single simple melodies?*

The truth of the matter is that the young people of our generation can only hear melody with *sounding effects*. Mozart, alas, only sings with the still, small voice of God. (See I Kings 19: 11-13). The youth of our day cannot hear our Amadeus—which, don't forget, means "beloved of God"—because of the racket

Get the start "Musical Enjoyment" classes for young and old; and let's begin with bebop, jazz, Prokofiev, Gershwin, and such sound effects which they understand; then work patiently back to Schumann, Schubert, Beethoven, Brahms, and the others, holding on to Mozart for the post-graduate course. He and his divine melodies will remain incomprehensible until we have first implanted some understanding of his eminent

✓ 4. Recently I came across the first instruction given to our rookies of the Coast Guard Reserve at the range where, in the late war we were beginning target practice with our 45's. The little pink slip says:

1. Concentrate *exactly* on what you are doing.
2. Do everything *always* the same.
3. Above all, keep relaxed.

How aptly such exhortations apply to piano study!

Blessed is the pianist who practices his quick "flipping" daily, in order most swiftly to cover his targets. He must get over the keys "quickest with the mose" and still stay relaxed. This can be accomplished only by "flipping" . . . Don't neglect it.

Aims and accuracies can be vastly improved a

We all know that the beginning instructor is the most important of all. It is the elementary teacher who teaches the elements. Yet it is tragic to observe how few beginners' teachers feel any deep responsibility for setting the pupil solidly on his way. Badly taught elements hold back students for years, and not only lead to fear and unhappiness but often to hatred of music-making.

✓ 6. The minds of many pianists are like the immense vacuum of interstellar space . . . utter blackness and void with an occasional glimmer of a particle of light. All this is due to the moronic, unthinking, life-long repetitions to which they have subjected themselves.

One of the pianist's greatest difficulties lies in reconciling necessary drill and routine with conscious thought. . . . This goes right through the years of study from first lessons to professional life. In study and teaching it should be one of the prime objectives to teach ourselves and others how to combine concentrated study and drill. For young *thinking* drillers, for young and old beginners try Lake's recently published "Daily Dozen"; for intermediate and advanced players, try "The Daily Dozen" by Maier-Bradshaw; be both enthusiastically used by hundreds of progressive teachers. These may be secured by the publishers.

✓ 7. **Restricted Age Groups:** Teachers should not confine themselves to teaching restricted age groups of pupils, or for that matter, limit themselves to beginners or advanced students. Not only will their development stagnate, but much of the joy in teaching will wear off. All of us feel we are better suited to one or another of these categories, but for your own happiness don't fall into the habit of teaching young children exclusively (you'll get to hate them if you do) or "teen-agers" (they drive you crazy).

If you have taught young children preponderantly and want to widen your age group to intermediate grade adolescents, you *must* be able to play for them. They won't respect you otherwise, and you'll have difficulty holding them. Why not spend next summer learning a dozen good classics and modern pieces, some familiar Chopin numbers, so that you can show these your students by playing their pieces authoritatively?

those your students by playing their pieces automatically when you assign them? It isn't necessary to memorize such compositions or to play them "perfectly." It is enough to perform slow pieces with smooth, singing quality, and rapid or brilliant pieces fast and loud, with "show" and dash. I'll wager students won't notice the imperfections, but will stare in goggle-eyed admiration at your powers! Also, they will be stimulated to work at *their* pieces with renewed zest and zeal.

What's more important, your reputation as a planner and consequently as a teacher, will grow by leaps and bounds.

HUNGARIAN-BORN AMERICAN VIRTUOSO  
AUTHOR OF "KEYS TO THE KEYBOARD"

IT WAS nine years ago that I arrived penniless and homeless in the United States, bent upon making a new home for myself, after fleeing war-torn Europe. It was my anxious hope that I would be allowed to make music in the United States, a new world, free of bombs, destruction, and revolution. I stood on the deck of the S.S. America, the proud possessor of American citizenship papers, and looked out on the Atlantic. I had never heard of Great Britain, and I was to be my first stop on my concert tour. This encounter with the musical life of the old continent excited me very much, as I had not toured Europe since arriving in the United States in 1919. I had heard that in America I felt it free to play as much Hungarian music as I wished in New York and in other parts of the country. Now the position was reversed. In Europe I was determined to give the audiences a fair amount of new American piano music, but I had heard that in America I was to play as much Hungarian music as I wished. I was not sure if I had been given anything to me ten years ago. Most of these names were almost unknown in Europe.

Little episodes came back to my mind. I saw the broadly smiling face of Aaron Copland after my first performance of his Piano Sonata—then brand new over New York radio station WQXR in December 1942. I recalled the letters of Roger Sessions, in which he assured me that he was making great progress with his Second Piano Sonata, which he dedicated to me, and which I had promised to perform for the League of Composers in New York. Even before Sessions wrote a note of the work on paper, I remembered the happy voices of Leroy Robertson, the Utah composer, whom I called on long distance last year to be the first to congratulate him upon winning the twenty-five thousand dollar Reichhold Competition. I recalled the breakfast I had with Roy Harris

New York during one of his hurried visits to the city when I played for him for the first time his "American Ballads" upon a beaten-up old upright. These I had already recorded for my "Contemporary American Piano Music" album.

Yes, I had technically taken out my papers to become a citizen of this country, but I realized that America had also become my country, from now on. I was a standstill. American composers were now nearer my heart than others ever had been. I felt a responsibility for the success of their works. It was a privilege to have a stake in their future. I would present these works wholeheartedly and without reservations for the first time before European audiences. It was necessary to make a great hit with them, else I would fail in my mission. These thoughts ran

A black and white photograph showing a wide landscape. In the foreground, there is a body of water, possibly a lake or a wide river, with some small, dark patches of land or vegetation visible. Beyond the water, there are rolling hills or mountains. The hills are covered in dense vegetation, and the overall scene is somewhat hazy or misty, giving it a soft, atmospheric quality. The lighting is even, suggesting an overcast day.

THE NEW RADIO BROADCAST

**EDITOR'S NOTE:** Also, *and* Foldest and his wife, a gifted writer also, came to America in the early years of the World War II, he was imbued with the spirit of America. He did not come here with the attitude of teaching America to become a Yankeeized version of the Europe that was in flames.

With his excellent musical equipment he made friends rapidly and traveled widely, largely to become acquainted with American music by modern means. He has a great enthusiasm for America and he made himself an American in the highest sense of the word. Last summer he decided to go back to the Europe he once knew. He made a tour of "the old country," giving concerts and meeting prominent people. He was not an American, not a foreigner, ETUDE reader.

He was a very graphic and colorful

HANS JACOB NIELSEN  
Norwegian actor-director-producer, in the title  
rôle of "Peer Gyni" in the new 1948 version of  
Ibsen's great drama at Oslo, Norway.

through my head as the huge ship slowly pulled in the harbor of Southampton—a few more hours and I would be in London.

The last time I had played in London was at the beautiful Spring day in 1939. It was a few days after Hitler's march into Czechoslovakia. The whole world was in a state of anticipation of worse things coming. Then, my program at Wigmore Hall consisted of Bach, Beethoven, and Brahms before the intermission, and Bartók and Liszt after. I was asked to include Hungary's most composers in my previous programs, now recital in 1948 for the B.B.C. was to be an All-American program, one of the famous "Third Program" series. This time I was to play pieces by Roger Sessions, Paul Bowles, Richard Franko Goldman, Aaron Copland, Virgil Thomson, and myself. I had just become acquainted with my newly-found friends—Americans—and all these compositions were written by Americans. I had identified myself in the nine years which had passed since I had been in London. I had had a home with "my toes." The mutual eyes of London were upon me.

BROADCASTING HOUSE  
Home of the British Broadcasting Corporation


TING CENTER IN OSLO, NORWAY



Pursuing a Specialty  
by Edward Burlingame Hill

*Third in a Series of Articles by the Noted Boston Composer and Teacher  
Formerly James E. Ditson Professor of Music at Harvard University*

need arose. In addition, assisted by the Library itself, the "Allen A. Brown" room possessed extensive files of musical magazines, critical essays, technical text books and a large assortment of musical biographies. At this time only the Library of Congress offered a comparable opportunity for research. Later, the New York Public Library and the Free Library of Philadelphia became equally progressive in awakening to the needs of music students and scholars.



GABRIEL FAURÉ AT THE PARIS CONSERVATOIRE  
*Fauré's Boston admirers have done much to promote an interest in the magnificent works of this French master, still far too little known in America.*

Without the help of the resources of the Allen Brown room to course in French Music at Harvard would have been possible. In the meantime, the instructor in this course, who happened to be the senior writer, found it valuable to consolidate his own previous knowledge through various articles, some on individual composers for The Boston Transcript, a series "The Musician," published by the Oliver Ditson

Preparation of a course constituting a general survey of typical works of Chabrier, d'Indy, Chausson, Dukas, Charpenier, Fauré, Debussy, Ravel, Florent Schmitt, and others presented difficulty from this side of the Atlantic. For some years, a Boston businessman, Mr. Allen A. Brown, had formed a library of vocal scores of operas, chamber music, piano music, songs, and symphonic works, adding to it, according to his means, from year to year. Ultimately he was persuaded to house this collection in a room bearing his name at the Boston Public Library, and at his death left a fund to provide further accessions a

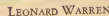
and to even a slight degree in Germany. (I recall a humorous statement by Debussy that Strauss's *A Hero's Life* reminded him of a large railway terminal filled with passengers rushing in every direction.) A few years before, French critics had engaged in a spirited debate as to whether or no Ravel were not an obvious plagiarist of Debussy's method. Time has definitely and abundantly established the negative in

GABRIEL FAURE AT THE PARIS CONSERVATOIRE  
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The over-all answer is, by necessity, granted! *Make sure*. Make sure you begin with. Make sure your tone is one for you. I firmly believe that teachers are honest and sincere, so who might be more aware of the nature of their calling. Some "go into" teaching "like" music or because they once pushed a "method," treating their pupils like robots; some stay in a rut and close their eyes to subsequent advances; and some are plain chumps. The mark of a good teacher is humility and the habit of conducting his or her conduct his office, on a basis of individual diagnosis and prescription.

Despite scattered articles and biographical sketches concerned with French composers, as yet there has been no attempt to trace the development of French music in the English language. All trustworthy accounts of French composers and the influences which molded their style were confined largely to French critics and musicologists writing in their own tongue. Since the significance of contemporary French music and its unmistakable vitality at a time when the influence of German music was rapidly declining was becoming more and more apparent, a study of

An intimate portrait of Ravel with French friends and family. I had not seen since 1910, when he looked like a college student despite his thirty-five years, was more in the nature of an adventure, for he lived in Montfort-Lemaire, a small town in the Ardennes, in a house of the kind of wilder variety of architectural styles belonging to various centuries. To reach this town one took a sluggish train from Paris, past the glories of Versailles, and then a horse-drawn stagecoach (the *châtaigne*, the French *Wagon*), to emerge at a diminutive station in the midst of closely-mown fields. Here he met me, and I was surprised to find that the picturesque town had been built up to accommodate Ravel's house, a novel expedient was furnished the bookstore where I inquired its whereabouts, and the hotel where I was to stay. The approach to the site of one of these, the second being an efficient guide to Ravel's house "Le Belvédère" flush with its hill at its front door but a story above the ground at its rear. I was not surprised to find that the house was not as surprising, considering Ravel's exotic personality as manifested in his music, but a dignified and comfortable residence, with a single electric bulb, enshrined in a dome which later mystified me. The house was not so devoid. As a host, Ravel was graciousness itself, and soon launched into a series of pungent epigrams.



## A Conference with

Leonard Warren

DISTINGUISHED AMERICAN BARITONE  
A LEADING ARTIST, METROPOLITAN OPERA ASSOCIATION

by Rose Heylbut

[illegible]

had to borrow the Italian title, but he had sung it in Italian. "Warren, I shall now sing for you." Accepting this as a pleasant way of expressing approval, Warren thought no more about it and went home. Two days later he was aroused in the middle of the night. He called his conductor of the Auditorium on the wife and asked if Warren would like to go to Europe. Warren replied that he wished to go nowhere in the middle of the night. Whereupon he earnestly explained that it was indeed no joke—Mr. Martin had provided funds to send Warren to Italy. The young singer accepted Milan, never again to leave his native land. He had mastered seven major roles in less than seven months. In August of 1918, Leo and Warren returned to Milan to sing at the Scala, the first American to perform at the war-torn Italian opera house. Confident, but he had been throughout the United States and in South America, his superb voice and his splendidly balanced artistry winning the acclaim of critics and hearers alike. In the years that followed, he told the tales of the qualities that had helped him.

—EDITOR'S NOTE

-EDITOR'S NOTE

you can do that, too. But then you must turn your back resolutely on the hurry-up schemes. Perhaps the most dazzling obstacle to genuine artistry is the fifteen-minute radio spot. The young singer who captures one of those is likely to be transported with joy. There he finds that his entire day must be devoted to mas-

VOICE

### No One Method of Singing

On the purely vocal side of getting ready, I can say only that there just isn't a method, a system, a school—and certainly, there are no tricks! There may be thousands of books on singing, but they still don't tell you how to sing. That means, quite simply, that there is no single answer, and never can be. Our voices, like our fingerprints, are completely individual. No two are alike and no two can be made identical. Quite naturally, therefore, there will be all sorts of singing methods, each claiming to be the best for all of us, singing must be an entirely natural way of communication. The only actual advice that can be of help is to let your voice do what it wants to do, and never to accept any method or "trick" as being easier. I can tell you that if you want to sing easily, perfectly even, perfectly matched vocal scale; but how you are to achieve such a scale must be settled between you and the teacher who understands your voice. And we shall take a step forward when we begin to view (and to teach) singing as an integral and natural act instead of as a series of separate and dissociated "problems" of breath control, diaphragm control—or nose control—side control. To my mind, the secret lies in taking the spotlight away from the trees and concentrating it on the forest—in dealing with the vocal act as a single, unanalyzed whole rather than as a collection of parts of the unified whole.

As to the interpretative side of singing, I believe that we could produce as many really great artists as the Golden Age did—if we accorded our young singers the same respect, the same opportunities for study. It is painful to see, an inexperienced singer wedging a couple of hours of coaching in between other jobs, in order to have a rôle ready for performance in three months. The Golden Age didn't work that way! When those splendid artists prepared a new rôle, they worked at it and at nothing else for eight months, a year. That (Continued on Page 184)

## VOICE

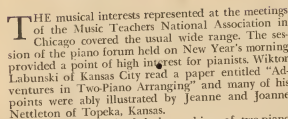


A Department Dealing With the Achievements, Past and Present, of  
America's Oldest Music Teaching Organization, the M.T.N.A.  
Founded December, 1876, at Delaware, Ohio.

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by Theodore M. Finney, Mus. Doc.

Head, Music Department, University of Pittsburgh  
Editor and Chairman, Archives Committee of the M.T.N.A.



Mr. Labuski defended the making of two-piano arrangements by mentioning both the comparatively small repertoire for the combination and the fact that many composers, from Bach through Brahms to Stravinsky, have made such arrangements of their own works. He then went on to outline some of the possibilities inherent in two-piano playing which will be of interest to many ETUDE readers:

"One of the interesting developments of two-piano work is the possibility of scale and arpeggio playing simultaneously on two pianos, without having to resort to dull union playing. The field is extremely wealthy and virtually unexplored. From scales and arpeggios within one tonality, one can go into scale arpeggio playing that is less conventional, sound intriguing, and opens up new vistas in polytonal combinations akin to contemporary harmonic thinking. Without going into detail, I would like to point out several of many possibilities in this line.

- The students play scales in contrary motion, or beginning at the bottom, the other at the top of their respective keyboards. They play the scales, for example, in the treble clef, the one in the octave, the other in the third or sixth.
- Parallel motion is not unusual; for example, the students playing the scale in the octave, the third or sixth apart; or both playing in third or sixths an octave apart.
- Combining these scales introduces new and interesting sonorities. Try, for example, to have one player play the C major scale in the octave, and the other play the F-sharp major scale in the octave. The interval placed between the two (remnants of the octave, the "inside" the octave), may be a major scale combined with F-sharp, or D major scales.
- Try some note that scales with the equal number of sharps and flats have some affinity, as when played in thirds, contrary motion, and so forth.

major–A-flat major, simultaneously.

4. Arpeggiated could be made interesting by having one strummed play a triad in root position, the other the first or second inversion; and then shift the combination one and two chord tones. There is a large number of combinations possible if you also include the dominant and diminished seventh arpeggio.

5. Polytonal arpeggios: try the combination of C major and E major triads, in all positions; or a combination of A major and E major dominant sevenths; or a combination of two diminished sevenths; a major and third apart (for example, B–D-sharp). Or C major root position combined with F-sharp major root, or D-sharp minor first inversion. All of these polytonal scales and arpeggios have a somewhat Ravelian coloring."

Mr. Labunski then goes on with some important hints as to what to do and what not to do in this sort of arranging:

"If we agree that arrangements for two pianos are not only permissible but desirable, the question arises—what to arrange? There is one important thing we have to remember before we make a selection of a piece to be arranged, and this is the principle that two-piano is not division, but multiplication. Therefore, I would strongly advise against a rather unsophisticated procedure of taking a solo piano piece and dividing the material between the two players. In my opinion all attempts to arrange piano solo pieces for two pianos are doomed to complete fiasco.

"Another mistake is to add a second piano part to an existing solo piano composition. It may be all right, sometimes, for pedagogical purposes, to make arrangements such as Timm's second piano to Clementi's Sonatinas, Op. 36. But Grieg's second piano additions to Mozart's Fantasia and Sonatas are a grave sin against style and good taste. Likewise, some existing second piano additions to Bach's Two-Part Inventions are, musically speaking, of inferior quality, especially if you consider the musical quality of the Inventions themselves.

"I would like to give a few hints for arrangers derived from my own experience.

1. Each individual part should be comparatively easy; arranged comfortably, without forcing the pianists into undue rushing and skipping around the keyboard. There is no doubt that things written easier sound better. Let us compare, for example, the original Liszt *Campanella* with the Boston version. The latter has a third part, a "spoke" (of which every pianist is afraid) and substitutes many variants for them, which are extremely convenient to play, and are therefore much more effective. As an illustration of good and convenient arrangement for two pianos, I would like to point out the rapid notes in the first movement of the *Waltz* from the "Second Concerto" by Liszt. The double notes are distributed singly between the two players, and any other arrangement would

make it difficult and clumsy. Writing for two pianos is not unlike orchestrating, where you have to see that each individual instrumental part lies conveniently for the player, and is expressed in the particular idiom of his instrument.

2. There should be a fairly equal distribution of technical passages, important thematic material and secondary things, so that there are really two first prizes. Otherwise the idea of ensemble playing is defeated. Let each of the parts alternate between different registers of the instrument, so that you won't have one of the players hopelessly stuck in the lower part of the keyboard, while the other is having a good time in the treble.

- Good voice leading is essential in two-piano writing. An idea started by one pianist should be continued in the same part, and not passed to the other pianist in the middle of a passage, unless there are special coloristic effects desired. This will lead to interesting and good-sounding "two-layer playing," and crossing of the parts.
4. I would like to advise against mastering the same complicated passage, because if one spends time and energy on a given difficult problem, it would be a waste for the other to duplicate the effort.
5. I would caution against playing about the distribution of chords, especially in forte. Simple duplication of the same chord in the same octave usually sounds bad. And incidentally, two pianos in unison do not sound twice as loud as one piano.
6. When we make an arrangement of an orchestral work, it is in most cases impossible to reproduce everything that is in the orchestra score, but sometimes there are things that we select which you consider to be the most important. I select the most important things, so that the arrangement does not sound thin, or overloaded, but reflects the true spirit and character of the piece.
7. The orchestra director has the whole problem of two-piano writing, which is so different from pianosolo or orchestral thinking. Sometimes things that sound good in the orchestra are not so good in the piano. Sometimes we select some characteristically orchestral devices to be translated into specific two-piano language.
8. Question of style. How often this important factor is usually overlooked by transcribers, beginning with Tausig-Scarlatti, and followed by many others! Let us respect to the utmost the original in its character, its spirit, its *style*!
9. If we have even the very best in arrangements, we must still be able to play them on two piano compositions. There should be more compositions comparable to Stravinsky's *Concerto for Two Pianos*. And, we are also in need of several good temporary concertos for two pianos, with orchestra.

There is always a great deal of interest attached to what American composers have to say about the American musical scene. (Continued on Page 19)

THERE has been much comment about an article written by one of the great singers of our time in a recent number of a new magazine. Organists certainly should be interested in it. Some have taken a pretty rabid view, some have been more understanding.

The article was written in criticism of "Organist-Directors." The author stated his thesis in no uncertain terms that, as far as his experience was concerned, there should be no such combination. He cited a number of examples where he had sung solos with small and large choirs in which the organist was also the director, and he stressed the fact that there was much confusion among the organ, the choir, and the soloists. There *never* was an ensemble.

As far as the choir could determine, however, the physical presence of the organist to be the director, in the cases cited, was impossible. The organist was hidden, the choir could not see him at all, and in addition, the entire ensemble suffered from inadequate sight lines. At the end of the article he wrote for the organist to be might work out satisfactorily if the line solo quartet instead of the director if the solo quartet were to be the director of a choir, but that even this was possible only when the members of the quartet were so experienced that they could sing by themselves without any direction from the console. He said that this would allow the organist to concentrate upon his playing.

I have no doubt that this gentleman, whom we know as a great artist, is quite sincere in all of his indictments. We admit that there are many organizer-directors who never should be in the positions they hold, but when we say that *all* organizer-directors should be eliminated, I fear we had better be less hasty in our judgment.

## A Matter of Preparation

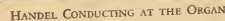
Any kind of conducting is a highly specialized art. You don't conduct unless you are prepared. Playing the organ well is also a highly specialized field, and if you do not undertake unless you are likewise well prepared, then conducting the two is truly a big order and should not be taken lightly. You can mention names of men who have been successful in the past, and many successful men who do this all the time, and who get results that are beyond the reach of most of us, but I recall some of the organizers of the American Organists' Association. I have heard in England. I confess that I was speechless when I saw and heard the famous conductor, Sir Malcolm Sargent, in his services while conducting from the console. I wish that I could have seen and heard Leopold Stokowski at St. Bartholomew's in New York. It is not that I am a St. Bartholomew's man, but I tell you that I am like the people who sang in the choir in those days. What services they must have been! How else could he have gotten what he wanted? With some of the best of the organists in the world conducting, it just would not have been successful.

David McKay Williams certainly set a fine example of the ideal conductor, while at St. Bartholomew's. Some of the biggest thrills I ever experienced as a church were in St. Bartholomew's when Dr. Williams officiated there. After all, are there more difficult accompaniments than those of the Requiem Mass of *Dies Irae* from the *Requiem*? What an experience it was to hear him play them and at the same time give every cue to his choir! Of course we can emphasize the fact that he had everything with which to work, a professional choir, a well-designed church, a fine organ with a variety of placed perfectly so that, even if the inadequate supply of mirrors in the gallery of the choir could see him.

I also like to think of the way that Dr. Dickinson had his choir grouped around him in the old Brick Church on Fifth Avenue. Most artistic work has been done by Dr. Dickinson as organist-director.

## The Other Side

We could go on and on, refuting, but let's take an opposite view. Perhaps the article under discussion would not apply to the foregoing. However, there are not many men in this country who do a fine job at the organ while conducting a choir. If the physical setup is not right, it is much better to have both a choirmaster and an organist. Surely, if the choir cannot have some direction, a sad state of affairs exists!



## Organists as Choirmasters

by Alexander McCurdy, Mus. Doc.

There are organists who are concerned only with organ music, and who have no interest in choirs. You and I know many of them. They have little or no knowledge of repertoire, they know nothing about singing, and they are not prepared to direct singers in ensemble, let alone play the organ and conduct a choir. Even when conditions are ideal, this "double job" is a big one, and demands constant study and earnest, consistent preparation.

It is a real job to play the organ. The great singer who wrote the article put it rather ambiguously, yet clearly, when he stated, "An organist is busy with both hands and both feet." This is true, but when one considers it, a well prepared organist has plenty of time, even when playing difficult numbers, to give plenty of attention to his choir.

I wonder how many organists have studied singing? In my experience, I find that comparatively few have done so. How then can he teach his choir how to sing? I wonder how many organists have studied conducting? How then is it possible to develop an ensemble, without knowing something about the subject? Again, I wonder how many organists have studied choral conducting? No wonder results are so pitifully poor! No wonder the great singer felt compelled to write this article!

### The Singer's Viewpoint

I wonder how many organist-choir directors really have in mind the point of view of the singer? This must be considered at all times if we are to get results. It is amazing that singers do as well as they do, when we organist-directors give them such inadequate support. Frankly, I think that the singer has a most difficult job.

Is it not true that the organist should be the humble servant of the singer, if the singer is to do his best? Is it not also true, in conducting and playing the organ for the choir, that the Organist-Choirmaster must be the *master*, but in addition, he must be the

servant of the choir at all times? Isn't it pretty true when things do go wrong that it is the conductor's fault?

Some months ago, I wrote an article in *ETUDE* on the best placement for consoles, and gave three or four examples. I am sure that if the consoles are arranged as set forth in these examples, there should be an organist-director, not a divided responsibility. I am also certain that if the organist-choir director has not prepared himself adequately, he should not be assuming this dual rôle.

be assuming this is a number of schools throughout the country for this purpose; schools which make a specialty of preparing organists for this purpose. I thought the organist was an accompanist; also they are given a complete graded course of development in choral repertoire, singing, diction, and so forth. I have been in a kind of study for a number of years, along with practical vocal technique, surely would qualify one to hold this dual post. I have even found some of the best vocalists who have been singing in the church to combat this condition. The American Guild of Organists does much to encourage organized training in almost every state. I am a member of the A.G.O. and have been for many years. I am a member of the C.M.A. (choirmastership) group to successful candidates. Surely, we can prepare ourselves in at least one theory of conducting and finally take some of the more usual choir directing.

### The Value of Experience

I always enjoy hearing about the program of the Midshipmen at Annapolis. At least one summer is spent at sea, when the Midshipmen go on a cruise as common seamen. They learn first hand just what is expected of a sailor, just what he goes through. They find out how they are treated by officers, so that they will know, in turn, how to handle the men who will be under their command. This idea might well be applied to organists who are ambitious to direct choirs.

It is my conviction that not enough attention is given to the playing of accompaniments. My experience is that most organists are not familiar enough with the accompaniments (Continued on Page 186)



# The Scientific Radio Concert Band

by Curtis H. Larkin

IN 1848, a young Irishman, a cornetist, came to Canada as a member of a crack English military band. A few years later he received his own band in New England and this marked the beginning of a century of superb ideas in band achievement. That young Irishman was Patrick Sarsfield Gilmore.

However, brass bands existed in the United States before that time. In 1828, the Allentown (Pennsylvania) Band was founded; in 1831, the Repas Band (Williamsport, Pennsylvania) came into being; the famed Kingsford Band of Reading was organized in 1852. The State of Pennsylvania may be justly proud of her glory in giving birth to so many top-notch bands.

The first decade of the twentieth century saw the professional concert band established as one of our national musical institutions. There were noted bands in those days whose directors were musicians of national and international reputation; the famous included Bohmkr Kryn, Arthur Pryor, Patrick Conway, Frederick Neil Innes, Herman Bellstedt, Oreste Vessella, and luminaries of similar repute. Such names were veritable household words then.

Since World War I, however, a new type of dance band has practically ousted the professional concert band from the field. Jazz or jazz-reigns supreme today. Many of the old-time concert bandmasters are no longer with us. The Goldman Band, which plays annually each summer on the Mall in Central Park, New York City, is the only first-class band commanding attention nowadays. What a pity!

The advent of radio has altered the pattern of concert band performance to an extraordinary degree. The brass band of yesteryear was more than satisfactory in the open air, on parade, in bandshells, on ocean piers, in amusement parks, and in huge auditoriums. But for home entertainment on the radio it is generally believed that the brass band is far too strident for the average listener. Of course, many old-time musicians insist that the old-fashioned instrumentation is ideal; yet the radio magnates are averse to proposals to employ brass bands on a sustaining basis.

One of the major networks now features a one-half hour weekly concert by a sponsored band, but this is performed regularly prior to World War II, including Dr. Frank Simon's superb "Armo" Band, are no longer broadcast. Radio executives assert that the rank and file of the concert bands are much too brassy to please radio audiences.

## Various Theories

The proposal to revolutionize the concert brass band is not original with the writer. Our theory differs in some respects with that advanced by the late Prof. John Redfield, formerly lecturer in Physics of Music at Columbia University. His volume, "Music—A Science and An Art," published in 1935, contains the whole chapter devoted to the reformation of the symphony band. In actual performance, however, certain of Redfield's theories proved thoroughly untenable.

John Redfield believed, as does the writer, that the concert (symphony) band is not a mere rival of the symphony orchestra. He points out that the band rates as the dynamic counterpart of the orchestra in the musical world. He states that the clarinets are the basic foundation of the band, just as strings undergird the great symphony orchestras. Yet his plan to include alto, bass, and contrabass clarinets in proportion to violas, violoncellos, and double-basses ignores his lack of actual experience. Certainly high school bands in this country have sought to improve the instrumenta-

tion by just such radical methods, including a full battalion of oboes, bassoons, and sarrusophones. All of these experiments have failed. Overemphasis of woodwinds in the deeper registers produces drab mundanity of intonation.

Too much of a good thing is as bad as too little of it. A radio band should be so instrumented as to sound more mellow and less strident. Adjusted balance between brasses and woodwinds must be exercised with caution, else the band cannot function smoothly in performance for aerial transmission.

Redfield's chapter entitled "The Symphony Band" is worthy of serious study by all who love truly great concert band music. Yet concerning brasses, he proposes certain theories which we cannot endorse. For example, he is too lavish with his trombones. Now trombone is his soprano brass instrument. Now trombone means increased stridency.

Soprano and alto brasses must outnumber tenor, baritone, and bass instruments. The lower voices sound more powerful when played in unison. Redfield assembled a 104-piece symphonic band as follows: 8 flutes, 24 Bb clarinets (12 1sts, 12 2nds), 8 alto clarinets, 8 bass clarinets, 6 contrabass E♭ clarinets, 4 oboes (2 1sts and 2 2nds), 2 cor Anglais, 2 heckelphones, 4 bassoons (2 1sts and 2 2nds), 2 contrabass E♭ sarrusophones, 8 saxophones (2 soprano, 2 alto, 2 tenor, 2 baritone), 2 Bb trumpets, 2 cornets, 2 alto, 2 tenor, 2 contrabass, 2 euphoniums, 4 tubas (2 E♭ and 2 Bb), 4 percussion. The effects of such muddy instrumentation are extremely unpleasant.

It may be of some interest to compare the above ensemble with "Pat" Gilmore's 100-piece band assembled in 1892 for a farewell tour. It included 2 flutes and 2 piccolos, 4 E♭ clarinets, 1 A♭ clarinet, 29 Bb clarinets, 2 alto clarinets, 2 bass clarinets, 4 oboes, 4 bassoons, 1 contrabassoon, 2 soprano saxophones, 2 alto saxophones, 2 tenor saxophones, 1 baritone saxophone, 1 bass saxophone, 6 Bb cornets, 1 E♭ cornet, 2 trumpets, 2 euphoniums, 4 French horns, 2 alto horns, 4 trombones (3 tenor and 1 tuba), 2 tenor horns, 1 baritone, 2 euphoniums, 8 tubas (4 E♭ and 4 Bb), 5 percussion. Gilmore's 36 brasses must have sounded terrifically strident even within the immense Exposition Hall (seating ten thousand persons) at St. Louis.

The following "rules" concerning the ideal Scientific Radio Concert Band deal primarily with the problem of decreased stridency. If carried out in full, there is more assuredly a golden opportunity awaiting the concert band of tomorrow.

1. Flutes must outnumber oboes and bassoons because of the greater penetration of the double-reeds.
2. Flutes should equal saxophones in number, since the latter instruments possess much greater volume.
3. Clarinets must equal brasses in number. The total number of woodwinds must exceed that of brasses by about 50 per cent.
4. Oboes must equal bassoons in number. The cor Anglais, or tenor oboe, should play against the contrabassoon. When an E♭ contrabass sarrusophone

phone (really a metal contrabassoon) is added to the bassoons, an oboe d'amore should be included also.

5. The harp must be included in all bands regardless of size. It is the sole stringed instrument essential to the band.
6. Double-bass viols are utterly foreign to the concert band, since they are purely orchestral in nature.
7. In bands of fewer than 40 pieces, 2 percussion players will suffice. The bass-drummer should double on tympani.
8. Radio concert bands should range from a minimum of 31 to a maximum of 66 instruments, 100 in concert performances.

We include a series of instrumental charts totaling 31, 42, 54, and 66 pieces to illustrate the eight rules listed above. In closing, we quote the final paragraph of Prof. Redfield's chapter, "The Symphony Band":

"The Symphony Orchestra has perhaps attained a higher stage of development in America than anywhere else. But the possibilities for finer development inherent in the Wind Band, the great popularity it has achieved in less than one hundred years, and the tremendous national interest in the cultivation of bands, mean that the Wind Band, in the comparatively near future will achieve a position of musical respectability and artistic excellence at least equal to the Symphony Orchestra and perhaps superior to it."

## SMALL BAND

2 Flutes (Piccolos)	.....Soprano
1 E♭ Clarinet	.....Soprano
8 Bb Clarinets	.....Alto
1 E♭ Clarinet	.....Bass
1 Bb Clarinet	.....Bass
1 Oboe	.....Alto
1 Bassoon	.....Alto
1 E♭ Saxophone	.....Tenor
1 Bb Saxophone	.....Tenor
2 French Horns	.....Soprano
2 Bb Flugelhorn	.....Soprano
2 Bb Cornets	.....1st
2 Bb Trombones	.....Tenor
1 E♭ Euphonium	.....Baritone
1 E♭ R. M. Tuba	.....Bass
1 Bb R. M. Tuba	.....Bass
1 Harp	.....String
1 Snare Drum (Traps)	.....String
1 Bass Drum (Tympani)	.....String

## 31 Total

.....MEDIUM BAND	
5 Flutes (Piccolos)	.....Soprano
1 E♭ Clarinet	.....Soprano
10 Bb Clarinets	.....Alto
1 E♭ Clarinet	.....Bass
1 Bb Clarinet	.....Bass
1 E♭ Clarinet	.....Contrabass
2 Oboes	.....Alto
2 Bassoons	.....Alto
1 E♭ Saxophone	.....Tenor
1 Bb Saxophone	.....Tenor
1 E♭ Saxophone	.....Baritone
3 French Horns	.....Soprano
2 Bb Flugelhorn	.....Soprano
2 Bb Cornets	.....1st
1 Bb Trumpet	.....2nd
2 Bb Trombones	.....Tenor
1 F Trombone	.....Bass
1 Bb Euphonium	.....Baritone
1 Bb R. M. Tuba	.....Bass
1 Bb R. M. Tuba	.....Bass
1 Harp	.....String
1 Tympani	.....String
2 Percussion	.....String

42 Total	
.....LARGE BAND	
4 Flutes (Piccolos)	.....Soprano
1 E♭ Clarinet	.....Soprano
10 Bb Clarinets	.....Alto
1 E♭ Clarinet	.....Bass
1 Bb Clarinet	.....Bass
1 E♭ Clarinet	.....Contrabass
2 Oboes	.....Alto
2 Bassoons	.....Alto
1 E♭ Saxophone	.....Tenor
1 Bb Saxophone	.....Tenor
1 E♭ Saxophone	.....Baritone
3 French Horns	.....Soprano
2 Bb Flugelhorn	.....Soprano
2 Bb Cornets	.....1st
1 Bb Trumpet	.....2nd
2 Bb Trombones	.....Tenor
1 F Trombone	.....Bass
1 Bb Euphonium	.....Baritone
1 Bb R. M. Tuba	.....Bass
1 Bb R. M. Tuba	.....Bass
1 Harp	.....String
1 Tympani	.....String
2 Percussion	.....String

## 42 Total

.....LARGE BAND	
4 Flutes (Piccolos)	.....Soprano
1 E♭ Clarinet	.....Soprano
10 Bb Clarinets	.....Alto
1 E♭ Clarinet	.....Bass
1 Bb Clarinet	.....Bass
1 E♭ Clarinet	.....Contrabass
2 Oboes	.....Alto
2 Bassoons	.....Alto
1 E♭ Saxophone	.....Tenor
1 Bb Saxophone	.....Tenor
1 E♭ Saxophone	.....Baritone
3 French Horns	.....Soprano
2 Bb Flugelhorn	.....Soprano
2 Bb Cornets	.....1st
1 Bb Trumpet	.....2nd
2 Bb Trombones	.....Tenor
1 F Trombone	.....Bass
1 Bb Euphonium	.....Baritone
1 Bb R. M. Tuba	.....Bass
1 Bb R. M. Tuba	.....Bass
1 Harp	.....String
1 Tympani	.....String
2 Percussion	.....String

\* Recording Model Tuba

## BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

THIS series of three articles is being written at the request of Dr. William D. Revelli, who agrees with me, that among the instrumental conductors and teachers in our schools there is a general lack of knowledge pertaining to the teaching of double reed instruments. These articles will deal specifically with the bassoon; however, many of the basic teaching faults will apply to the other double reeds.

Few public school music instructors have studied the bassoon under competent teachers, and only a small minority have shown any desire or interest to do so. Their knowledge of the instrument is so incomplete that often they are unable to ascertain whether or not the instrument is in a playable condition, and some are unable properly to assemble the instrument.

When talking with many teachers during past clinics, I find they admittedly, "know nothing about the bassoon" and although their honesty is commendable, the very fact that they have been teaching without adequate training and background is deplorable.

The general practice of their secondary sections, working the importance of such teachers is to minimize to build up the flashing brilliance of the clarinet or saxophone, whose fine work is too often punctuated by the "sad quack" of an oboe or the "sick moan" of a poor bassoon. We all know that balance is one of



HUGH COOPER

the most important components of a fine organization and this must be achieved between sections as well as within them. Every section should be on a par with all others, to achieve perfect balance, for as is often said, "An organization is no stronger than its weakest link."

## A Matter of Intelligent Selection

The first step in alleviating this marked difference between the bassoon section and the virtuoso clarinet section is the intelligent selection of the bassoon player. This can be accomplished by a display of transferring the best instrumentalists and musicians from the larger reed sections. For instance, the first chair clarinetist will be a more proficient bassoonist in three months than the last chair clarinetist. The bassoon player with an eye to their proven musical ability and ambition on their previous instrument. Many instructors ask if it is advisable to use only trained players on bassoon. My answer is "Yes," not because of any in-

herent difficulty in starting first on bassoon, but rather because of the opportunity presented for "weeding out" incompetent students without "tying up" the few expensive bassoons.

The transfer may be done advantageously at any time beyond the seventh grade, bearing in mind the earlier the start, the higher the proficiency of the finished bassoonist. One of the best examples of intelligent transferring in my experience is witnessed in the regular teaching practices of my former high school instructor, Dale C. Harris of Pontiac, Michigan, who may form next year's horn section from his four best cornet prospects, or section from his four best bassoon prospects, or his best saxophone or clarinet prospects. In this way he achieves a high level of balance year in and year out; and the results are evident when he listen to his consistently fine organizations.

To put this method of transfer into effect, the instructor must do a real job of "selling" his secondary instruments to his students. He must build up a feeling within the organization that a transfer to bassoon, for example, is a promotion of honor rather than a demotion, as it is in all too many organizations. We must have the student realize that every member of a smaller section is playing a "solo" instrument, that his part is played only by himself and not in conjunction with fifteen or twenty others, as for example, in the clarinet section. This responsibility in itself demands more person in the section and in addition, presents a greater challenge to the ambitious student. If necessary, in the "selling" campaign build up the advantages contained in being able to play one of the rarer instruments well, the greater opportunities to further one's education, and the possibly greater job opportunities in the professional line. Let not the student hear the musical possibilities of the bassoon. This can be done by personal demonstrations, by taking students to hear fine professional bassoonists, and by the use of recordings, which are now available by artists of the instrument.

## An Interesting Comparison

Now that the student has been transferred and convinced of the musical possibilities of the bassoon, what should be expected from him in the way of accomplishment? Generally speaking, there should be very little or no gap between the technical abilities of a fine high school bassoonist and those of a professional. In spite of this, there exists the average professional. In the minds of many teachers and students a mythical void between the ranks of the amateur and the professional, whereas no gap exists at all. A professional is simply a fine amateur bassoonist with a job, plus a varying number of years of experience. Certain, tone conception and production should be on a par, perhaps with slightly less dynamic range and control, but with basically a good bassoon sound. Articulation or tonguing should be equal in speed to that of the average professional. Slightly less technical ability on prepared compositions is required of

the average student with the greatest differential probably existing in reading ability and general musical ability. The student must be able to read music and interpret it, day after day, and must be able to play his part. The utmost in accomplishment should be expected and demanded from the bassoon student, and with intelligent and competent help on the teacher's part, he will achieve it. Certainly, the cueing part is not a proper manner of developing a bassoonist.

## Beware Inferior Instruments

We best can be expected of the student only if we give him the proper tools with which to work. A good instrument is the best investment, but regardless of make or price, it should be checked by a competent bassoonist before purchasing it. American schools have been flooded in the past with instruments by various makers, foreign and domestic, that are practically useless. Even the most competent bassoonist cannot play on them. This practice can only be stopped by a refusal on the part of the teachers to buy these inferior products, and this, of course, necessitates some knowledge on their part as to what constitutes a good instrument.

There is a set of rules for recognizing a good bassoon. If it plays well, it is a good instrument, regardless of its make or price. One thing you can do, however, is to make sure the bassoon selected is the German or "Heckle" system and not the "French" or conservatory system. Buying a French system bassoon is the equivalent of buying an Albert system clarinet; yet, unscrupulous dealers still are selling these bassoons at every opportunity to uninformed public school instructors and students. The difference between the French and German bassoons is much more basic than just their systems of fingering; it is in the bore and in the reed. The French bassoon lacks the solidity and body that are present in the tone of the "Heckle" system bassoon, and sounds more like a nasal hum than one of the professional bassoonist in this country still using a French bassoon does not argue its continued use, any more than the fact that a few fine clarinetists still cling to the Albert system clarinet.

In addition to buying only the "Heckle" system, make sure that both the tenor joint and small side of the boot joint are lined with hard rubber or a plastic. This insures lasting bore dimensions, because it prevents swelling of the wood due to absorption of moisture. This lining adds years of use to the bassoon by preserving the intonation and tone quality throughout the life of the instrument. Only very old or inferior instruments lack this important improvement.

## Importance of Correct Repairs

Two other mechanical improvements which greatly increase the value of a bassoon, are the addition of the automatic "P" or whisper key to facilitate attacks and control in the low register, and the F# trill key to simplify trills and to improve some high register fingerings. Make certain these improvements are on the new bassoon that you purchase, and have them added to any bassoon you now own which does not have them, particularly the "P" or whisper key.

Many of the bassoons now on use are basically good instruments, but because of (Continued on Page 184)

## BAND and ORCHESTRA

Edited by William D. Revelli



## by Elizabeth Searle Lamb

In some schools children are fortunate enough to be given instructions on small Irish harps, manufactured by Melville Clark. If they know something of the fundamentals of harp playing, how thrilled they are at a chance to become acquainted with a full-sized Lyon & Healy or Wurlitzer harp. And who knows which child may be inspired to become the Salzedo or the Grandjany or the Mildred Dilling of tomorrow?

### Knowledge and Enjoyment

A children's audience is a challenge because there is absolutely no covering up of their real reaction. You can see immediately when they begin to feel a bit bored, and yet when you hold their attention they can be as still as mice and as responsive as the strings of a harp to a breeze coming through the trees. I don't lose. I always wear my prettiest (and even more sophisticated models) and children don't seem to care about what I wear (not black, for best). Nothing can be more fatal than the feeling that you can slide through a program with careless preparation and sloppy playing. The children may not know which notes you miss, but they will feel your own lack of interest and they will wiggle and whisper and fold paper. Well, you know the things disinterested children (and not only children)

Plan what you are going to say. Undoubtedly if you've been invited to play for a group of school children the request has included, "And do tell them

something about the harp." I like to start out by telling them how important the listener is to music. After all, the composer writes his music to be heard; the performer practices and goes through considerable torment to play an instrument for others to hear. Part of the reason children are taught music is to make them good listeners; to give them an understanding which will increase their enjoyment of music. And that leads right up to a demonstration of harp



YOUTHFUL HARP PLAYER  
AT THE CLARK IRISH HARP

HARP STUDENTS IN THE WOODS  
*At the National Music Camp, Interlochen, Michigan.*



ELIZABETH SEARLE LAMB  
*The author of this article at her harp.*

techniques and a bit of harp history—with the idea that if they know something about the instrument it will be more fun for them to listen to the pieces about to be played for them. Incidentally, in spite of knocking knees and a dry throat, speak slowly and plainly. Remember that probably many of the words you are using may be unfamiliar.

you just how much harp history you will want to tell depends upon the age group for which you are playing. Even the liltest ones, however, are interested in the fact that the harp has been around since the very oldest of times, that the harp started out very simply with only a few strings, and that gradually, one by one, more strings were added; that as more strings were used, the column or pole, at the front, had to be made sturdier and strengthen the neck. When all the strings were there, they included only the tones of the white keys on the piano, and because harpists sometimes wanted to use the tones of the black keys, a man invented a set of pedals so that each string could be made more than one tone. With the older grades you can be a little more technical, but they will not be interested in too much detail. However, be sure to tell just how much harp is in the world today. The harp is still alive and well. Chances are you are amazingly interested in these practical matters.

## Technical Demonstrations

As for techniques, it takes only a few minutes to demonstrate some of the special qualities of the harp, and it makes listening much more interesting. Play some chords—loud, full, resonant ones with a good bass foundation, then some brilliant unapregiated ones in the middle register, and finally, some very soft, high, ethereal ones. Explain that "loud and soft" are governed by the pull on the strings and have no connection with the pedals. Even adults often think the harp pedals are like piano pedals!

Surprise the children by saying that any one of them could come up and play a *glissando*. Then show them how easily it is done with just one finger. Put the pedals in a seventh progression to make it most effective—all flat except F-sharp, B-natural, and D-sharp, for instance. Explain harmonics, at least to the extent of showing how you play only half the string to make the tone an octave higher. You may or may not want to demonstrate the dry guitar-like tone that is produced down next to the sounding board, and some of the muffling effects.

You'll make an especially big hit if you tell the children that even lots of grown-ups don't know these things you are showing them! And actually even such a brief little lesson (Continued on Page 190)

OF THE Fiorillo Etudes, Fétis, great musical historian and critic, wrote, "The work is an outstanding classic, exhibiting as much imagination as knowledge of the technical resources of the instrument. Whatever may be the changes or caprices of taste and fashion, Fiorillo's Etudes will always be of value to those who would analyze the art of violin playing in order to make practical application of it." These thoughts were expressed well over a hundred years ago, but it is safe to say that no experienced teacher of today would wish to take issue with them.

The first eighteen of these studies appear upon the January issue of ETUDE. For readers who may not have seen that issue it may be noted that the edition in use is that published by the Theodore Presser Company. And again, it should be emphasized that the tempo indications are only approximate; they are goals which the student should endeavor to reach after much slow and careful practice.

Of No. 19 it can be said that the chromatics call for the clearest possible articulation. Any hint of smudginess is taboo. The study should be taken at about the middle of the bow, a comparatively short stroke being used for the extended *legato* and *staccato* passages. In the first three lines, the goal should be to obtain a delicate, flaky *spiccato*. Tempo: ♩ = 66.

Many technical problems are encountered in the first and most important of these, that of acquiring good posture. Most high positions, and most practice is the answer, of course, but the right-hand difficulties of no mean order are also present, and they require as much attention as the left hand. The principal problem here is that of the left hand, and the strategy for solving it is that of being lifted slightly in the wrist joint for the first string, and being dropped slightly for the top string, and, as the dropped movements will never be made instinctively they must be consciously controlled until they become a feeling in the hand rather than a thought in the mind. This is, of course, the most difficult in the mind. The right hand deserves to be reviewed again and again until it can be played at a tempo of about 120 variants a minute for four bars. The most valuable arc

Ex. A

and

Ex. B

Ex. B

Both these variants bring the Wrist-and-Finger Motion into play in its most delicate and subtle form. When taken at a moderate tempo, they should be played about half way between the middle and the frog; as the tempo is increased, the bow moves to the middle. Very little bow is needed, even for Ex. B. In this variant all six *saccato* notes should be taken at almost the same place on the bow. In both variants the bow leaves the string after the second *legato* note and after each *saccato* note. Tempo—evenly—about  $j = 108$ .

No. 22 is an admirable study for tone production in the higher positions, especially if the printed fingering is observed throughout. This fingering is sometimes awkward, but it is intentional, and from it arises the problem of maintaining a smooth, singing quality of tone. Tempo: ♩ = 72.

It would be impossible to overrate No. 23 as a study for bowing technique. For the right hand, it is one of the three or four most valuable studies ever composed. Played at the point, it provides first-class material for developing clear articulation, and for training in the three-part arpeggio technique (see note to No. 20). Taken at the frog it becomes an outstanding study for the all-important Wrist-and-Finger Motion. When it is played in this manner, the string crossings are effected by a flexing or a straightening of the fingers combined with a rolling of the forearm in the direction of the bow. [www.violinpage.com/maestro/index.html](http://www.violinpage.com/maestro/index.html)

## by Harold Berkley

the elbow being maintained at the level indicated by the frog of the bow when the latter is on the lowest string. The lower third of the bow was used but little in Fiorillo's day; the modern violinist, however, must be able to play in this part of the bow as easily as he plays in any other. This Study will greatly aid him in attaining the necessary control and agility. Tempo:  $j = 88$ .

[illegible]

developing fluent and accurate shifting—a fact the pupil is apt to overlook, for his attention is generally focused on the last four measures. These are impossible of performance except by players who have unusually large or uncommonly flexible hands. The average student should be content to play the passage in descending octaves. As written, it has a certain historical interest; to the writer's knowledge, it marks the first appearance in technical violin literature of the extreme backward stretch of the first finger through two strings, the fourth was the only finger that

The chief technical problem in No. 27 is the shifting in lines 9 and 10. In this broken octave passage the hand and arm should never fall back into the normal first-position shaping, not even when the hand is momentarily in place. The elbow should be kept well under the violin, the elbow should remain backward under the neck, and the knuckle of the first finger be held away from the neck. With regard to the bowing, the first note of each group must be sharply detached from the following notes. Tempo:  $\text{♩} = 100$ .

The more rapidly No. 28 can be played, the better study it is for developing right-hand flexibility. However, the left-hand difficulties are not slight. Careful practice is necessary before a fast tempo can be attained. It will be rewarding to review the study several times, even after progressing to the "Capriccio" of Rode. Much of the bowing is based on the triple string arpeggio technique discussed in connection with No. 20. The same technique is needed in the study. Tempo:  $J = 144$ .

The introductory section of No. 29 is one of the best exercises ever written for the drawing of a sustained bow stroke. It calls for recurrent practice over a considerable period of time, until it can be played with a full quality of tone at a tempo of  $\text{♩} = 60$ . But if the student is to gain the greatest benefit from his practice, he must be most keenly critical of the steadiness of his bow stroke. The

half of the Moderato section is to be played with a sharply contrasted *legato* and *martelé*; the second half—from the E minor passage to the end—calling for a broad *détaché*. Tempo: ♩ = 76. After the needed left-hand fluency has been acquired, *spiccato* bowing should be used in the first half of this section, all slurs being observed. This way of playing requires a lightly balanced upper arm and is recommended for those players whose bowing still retains traces of

The seed of the Paganini technique is to be found in the first measure of the waltz's opinion the most valuable study in the book for all-round technique. It should be studied and restudied long after the student has mastered all the other Fiorillo exercises. The left hand difficulties are such that it be played very slowly hand difficulties are such that the student is recommended to begin with the Whole Bow *Martelé*\*, at a tempo of about  $\text{♩} = 60$ . When the Etude is played in this tempo, the second half should be played in the tempo of the Whole Bow *Martelé* half. As we have already mentioned in these columns, the bowing of our regular readers will have no doubt of its value as a bowing exercise. It can be said that this third study of Fiorillo is the finest of the kind, being necessary this bowing, the most difficult, articulated accents on the high notes, and so on as the left-hand technique permits, the study may also be practiced *martelé* in the upper third of the bow. When it is so played, as it should be, it is

The student must work on No. 32 until he can play it with flexible phrasing and total color. The fact that he has to provide his own accompaniment is no excuse for woodenness of style. The melodic line is most musical and deserves expressive treatment. The notes of the accompaniment should not be played too short—they, too, must be expressive. A sensitive touch on the bow is essential to the artistic violinist, and this study can help tremendously in its development.

The six passages of broken arpeggios in No. 33 deserve a good deal of practice. Not many studies have been written for this type of arpeggio, which makes it essential to take full advantage of those that do exist. The *martelé* is needed for all the detached sixtehs. Tempo: ♩ = 88.

eighteenth century. The chief difficulty in No. 34 is the maintaining of good intonation and good tone through the high-position passages in the second half of the study. There are many awkward fingerings and string crossings in this section that will require careful attention. The tempo:  $\text{♩} = 84$ , bowing should be  $\text{♩} = 84$ .

For No. 35 calls for an organic-like richness of tone and considerable intensity of expression.

Two technical points need special attention: (1) the problem of good intonation in the numerous chromatic progressions, and (2) that of maintaining the equalized bow pressure throughout the strings of the double-bow passages.

For No. 36, practice in drawing a full quality of sound with slowly sustained bow strokes, this *Adagio* movement is well suited for the beginning violinist as is valuable as the *Introduction* to No. 29 and will require as much work. The frequent modulations in

The *Moderato* section are a challenge to the player's conscientiousness and to the keenness of his ear, for they can be extremely baffling unless approached with the most thoughtful care. The bowing should be a broad detached, except in the passages of mixed bowing, where a *martelé* is needed for the detached notes. The string crossings in the broken octaves and tenths should be played, when a string is to be skipped, with a combined wrist and arm movement. *Tempi: Adagio*, ♩ = 52; *Moderato*, ♩ = 66.

\* See Etude for October 1946

## VIO LIN

Edited by Harold Berkley







# Technique Must Release Music!

A Conference with

E. Robert Schmitz

DISTINGUISHED PIANIST AND TEACHER

by Gunnar Askland



E. ROBERT SCHMITZ

THE piano student simplifies his task by remembering that the real goal of his study and practice is to make music. Thus his work at the keyboard is not so much a matter of exercising his fingers, as of training those fingers so that they will be able to follow the directions of alert musical thought in the execution of a well-constructed musical concept. The system I have developed for bringing this about grows out of years of comparing piano "methods," from the beginning of keyboard technique down to modern times. Those points (in any method) which stand logical and practical analysis, I have used; those which do not, I have rejected. Thus, from existing materials, I have developed a method of my own. I suppose it can be called a "French Method" because I am French and have born within me every Frenchman's natural admiration for clarity of design, precision, and logical exactness. (Here I may say that in French love for exactness differs from the German, in that it is less massively concrete, and more logical, clearer, and easier to understand. I may say, further, that these are the qualities which distinguish the position, of art-of anything at all that has its roots in a French mind and heart.) Beyond such inborn Frenchness, my method and the viewpoint on which it is based, belong to all who will avail themselves of it.

## The Problem of Fingering

Believing that the goal of technique is to develop music rather than fingers, I begin with the natural musical approach to the keyboard—the instrument itself. The first great problem confronting the pianist is that of good, natural fingering. To my knowledge, no general understanding of good fingering has been

E. Robert Schmitz was born in Paris, where he began his musical career as a young boy, singing in the choir of the Church of the Assumption and becoming imbued with the beauties of the Gregorian chant. At an early age, he entered the Paris Conservatoire, studying both violin and piano, but soon turned his chief attention to the piano, in which subject he won the coveted First Prize. He began professional tours while still a student. Upon being graduated from the Conservatoire, he founded and conducted an orchestra of his own, selecting many of his players from former First Prize colleagues at the conservatory. With this orchestra, Mr. Schmitz gave the most notable of which was the First Symphony of Darius Milhaud (since destroyed by his composer). Since Milhaud had had no orchestral performances prior to this time, Schmitz ranks as the first to present his works to the world. After serving in the French Army in World War I, Mr. Schmitz came to the United States, where he has managed to launch a dual career as pianist and teacher with marked success. His book, "The Capture of Inspiration" is regarded among the authoritative works on piano technique. Mr. Schmitz makes country-wide tours as recitalist and orchestral soloist, and maintains his residence in San Francisco. In the following conference, he explores some of his theories of piano technique. —EDITOR'S NOTE.

established. The nearest approach to it may be found in the fingered editions of Busoni, who, as a master pianist, was subconsciously aware of the principles of good fingering without formulating them in words. Many famous editions, on the other hand, seem to be fingered on an almost complete denial of the basic and natural logic that was used to finger scales and arpeggios in the old time! To solve the problem of fingering as a whole (not in just one piece), one must understand that the keys are levers and that, to obtain evenness in playing, we must have an even point of contact with all of them. Now, the best way to present the hand to the keyboard, so that it fits with proper leverage on all the keys it can touch at one time, is to place it so that the thumb and the fifth finger lie on white keys, while the second, third, and fourth fingers lie on black keys. That is, basically, the ideal "fit" of the hand on the keyboard. Sometimes the passages we are to play admit of that position. More often, though, they do not. What we have to do then is to adjust so that the basic finger leverage is the same. To accomplish this, we must call into play an intelligent arm technique.

Let us suppose that, in playing, you move the thumb from its best position on a white key, to a black key. In making this move, you find that what you really need is a longer thumb! Obviously, the keys will not move toward you. Neither can you lengthen your thumb. What happens is that you overcome the seeming impediment by lengthening your reach. And you do it with your arm. Actually, you lengthen or shorten your arm according to your need

to go farther forward (or less far) into the keyboard. The reverse of the thumb-problem occurs when you have to shift the third finger from G-sharp to G-natural. Then you shorten your reach—again by means of the arm.

## A Mistaken Concept

The second great problem grows directly out of this question of fingering and is, perhaps, one of the most greatly misunderstood problems in the entire field of piano playing. That is the mistaken concept that piano technique develops from finger technique. As I have shown, free finger action depends on the use of the arm—indeed, nothing can be accomplished that does not originate, not only in the arms, but in the body. Thus, when a young student is told to use his fingers but not his arm, he is actually being led away from normal technical principles! Here, precisely, is the root of one of the commonest sources of technical difficulty—the student begins by concentrating on finger work, and later is introduced to the idea of arm and body assistance. Actually, it should work the other way about. While exaggerated use of the shoulder and torso is needless affliction, it is a wise thing to remember that the upper arm, in the shoulder joint downward, is a vital factor in developing good finger technique. If the muscles of the upper arm are not used, they will tend to sag (according to the laws of gravity), introducing a heaviness into the forearm and hand, and making finger action much more difficult than it normally should be. Without the least need of gestures, or flings of the arm, the shoulder muscles are required to give just the proper muscular support to the playing fingers. Thus, the initiation of practice and practice habits should be made with attention to the proper source—place of muscular freedom, in order to keep the hand in an advantageous position for playing. As to practice itself, scales are helpful—until the time comes when the student knows them and is sure of them. After that, they tend to lose their value. The reason for this is a psychological one. The helpful kind of practice is based on mental stimulus, interest, and awareness. Whatever is played without such a basis, becomes mechanical and unmusical. As soon as a pupil knows his scales—their notes, their sequence, their fingering, their graduated speed—his interest in scales at scales is gone. Their problems are mastered and they remain merely mechanical drills. At that point, it is far wiser to supplant scales *per se* with scale passages from the classic literature, which will afford the same exercise value and, in addition, will provide the ever-necessary stimulus of musical challenge.

## Limbering Up with Chopin

Here is another device for finger work. I have prepared an edition of the Chopin Etudes which treats each Etude according to the study-problem for which it was designed. According to the individual finger needs of the individual students, I advise limbering up with four or five lines from several of the Etudes. This does not imply a study of each Etude in its entirety. The selected passages are calculated to help in the solving of some special finger need, some special technical problem, quite as a purely mechanical exercise might do. In addition, however, these delightfully musical works supply stimulus to the student's mind, his alertness, his musical feeling. I have often found that the student gains enormously when his mechanical or technical studies can be thus coupled to vital musical thinking. In this connection I remember an incident of my own student days, as I happened once to visit a fellow student in Paris. I found him hard at work practicing scales—but with the morning's newspaper propped up on the note rack before him! While his fingers ran through the scales, his mind was busy with the headlines! The end of the story is that this young fellow did not win a First Prize. It is not necessary to have a newspaper before one to practice mechanically; many students let their fingers run on while their minds wander. When mechanical practice is joined to musical stimulus, this does not happen, and practice takes on fresh value. By studying the problems in several Etudes at the same time, the student avoids the danger of practicing without thought.

A word of warning, though, as to the transference of purely technical work to musical passages: To play the classics musically—that (Continued on Page 194)

# LA FLEURETTE

(THE FLOWERETTE)

Mr. Ward's excellent teaching piece suggests a roadside wild flower such as one of the millions that line our highways from coast to coast—the little flowers that are woven into the colorful tapestry of our country. The composition, with its effective suspended and anticipated tones, makes a very interesting study. Grade 4.

HERBERT RALPH WARD

Andante (♩ = 52)

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# RONDO

FROM SONATA PATHÉTIQUE

This brilliant *Allegro* in rondo form represents the climactic movement of Beethoven's great Sonata "Pathétique." Now fiery, now tranquil, it is powerfully dramatic when properly played. It is difficult to represent these effects in words, and therefore we suggest that Etude readers making a serious study of this work secure Victor Record No. M/DM 1102, a beautiful rendition of this work by Artur Schnabel, Grade 8.

L. van BEETHOVEN, Op. 13

*Allegro* (♩=92)



Musical score for the left page of a piano study. The score consists of five systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The music features complex arpeggiated patterns, often spanning multiple octaves. Dynamic markings include *f* (forte), *sf* (sforzando), *p* (piano), and *cresc.* (crescendo). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and a repeat sign.

Musical score for the right page of a piano study. The score consists of five systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The music continues the complex arpeggiated patterns from the left page. Dynamic markings include *mp* (mezzo-piano), *p* (piano), *p dolce* (piano dolce), *cresc.* (crescendo), *mf* (mezzo-forte), and *ff* (fortissimo). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and a repeat sign.



[illegible]

## WATER STARS

**WATER STARS**  
 Mr. Grey, in *Water Stars*, gives us a lovely picture of a pool with pink and white water lilies on a summer morn. Try to catch the undulating movement, subduing the accompaniment notes so that the melody always stands out. Grade 3½.

FRANK GREY

Moderato (♩=52)

*mp cantabile*

*a tempo*

*poco rit.*

*mf*

*Fino*

*poco rit.*

*D.C.*

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# HUNGARIAN FANTASY

This might have been called *Hungarian Rhapsody* because the form developed in the grandiose and brilliant works of Franz Liszt consists of variations upon arrangements of Hungarian type tunes. Note in this simpler composition, in the second measure of the *Andante con moto*, the employment of a type of the Hungarian Scale of D minor, with the second degree flattened. Grade 4.

WILLIAM SCHER

Adagio (♩=64)

First system of the Adagio section. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is Adagio (♩=64). Dynamics include *f* and *p*. The key signature is one sharp (F#).

Andante con moto (♩=84)

Second system of the Adagio section. The tempo changes to Andante con moto (♩=84). The melody continues with various ornaments and slurs. Dynamics include *mp*, *mf*, and *f*. The key signature remains one sharp.

Third system of the Adagio section. The tempo remains Andante con moto (♩=84). The melody features a series of slurs and ornaments. Dynamics include *mp* and *f*. The key signature remains one sharp.

Fourth system of the Adagio section. The tempo remains Andante con moto (♩=84). The melody continues with slurs and ornaments. Dynamics include *mf* and *f*. The key signature remains one sharp.

Fifth system of the Adagio section. The tempo remains Andante con moto (♩=84). The melody features a series of slurs and ornaments. Dynamics include *mf*, *mp*, *poco a poco accel. e cresc.*, *poco rit.*, *f*, *poco a poco dim.*, and *rit.*. The key signature remains one sharp.

Allegro non troppo

(2nd time 8<sup>va</sup>)

First system of the Allegro non troppo section. The tempo is Allegro non troppo (♩=120). The melody is in the right hand, and the bass line is in the left hand. Dynamics include *mf* and *a tempo*. The key signature is one sharp.

Second system of the Allegro non troppo section. The tempo remains Allegro non troppo (♩=120). The melody continues with slurs and ornaments. Dynamics include *f* and *simile*. The key signature remains one sharp.

Third system of the Allegro non troppo section. The tempo remains Allegro non troppo (♩=120). The melody features a series of slurs and ornaments. Dynamics include *f* and *simile*. The key signature remains one sharp.

Fourth system of the Allegro non troppo section. The tempo remains Allegro non troppo (♩=120). The melody continues with slurs and ornaments. Dynamics include *ff* and *f*. The key signature remains one sharp.

Fifth system of the Allegro non troppo section. The tempo remains Allegro non troppo (♩=120). The melody features a series of slurs and ornaments. Dynamics include *ff* and *f*. The key signature remains one sharp.

Sixth system of the Allegro non troppo section. The tempo remains Allegro non troppo (♩=120). The melody continues with slurs and ornaments. Dynamics include *ff* and *f*. The key signature remains one sharp.



# SAILS ON A SILVERY SEA

In studying this piece, play it many times at first without the use of the pedal, in order to secure a perfect legato effect in the arpeggios distributed between the hands. Each legato must sound as though it were played with one hand only. Grade 2½.

VERNON LANE

With flowing grace (♩=56)

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ETUDE

# LINGERING MEMORIES

O. SCHELDUP OBERG

Grade 3.

Tempo di Valse (♩=50)

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# I AM PRAYING FOR YOU

Sankey's famous hymn as transcribed by the late Clarence Kohlmann. The *arpeggios* are played with the right hand and the left hand, both starting at the same time. In cases where the players' hands are too small to play some of the larger chords, they may be played as *arpeggios* for expediency. Grade 4.

IRA D. SANKEY

Trans. by Clarence Kohlmann

Andantino con espressione

The first system of the musical score for 'I Am Praying for You' is written for piano. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo and expression markings are 'Andantino con espressione'. The first measure is marked 'mp quasi arpa'. The score consists of two staves. The right hand plays a series of chords, while the left hand plays a steady eighth-note accompaniment. The system ends with a double bar line.

The second system of the musical score continues the piece. It features various musical markings including 'rit' (ritardando), 'f a tempo' (forte at tempo), 'p' (piano), 'cresc.' (crescendo), 'smorzando' (diminuendo), and 'rall.' (rallentando). The score is written for piano and includes fingerings and articulation marks. The system concludes with a double bar line.



# HUNGARIAN DANCE No. 4

(EXCERPT)

JOHANNES BRAHMS

SECONDO

Poco sostenuto  
(r.h. under l.h. of Primo)

*molto espressivo*

*rit molto*

*sfp in tempo animato*

1st || Last

Vivace

*f ben marc.*

D.C. al Fine

ETUDE

# HUNGARIAN DANCE No. 4

(EXCERPT)

JOHANNES BRAHMS

PRIMO

Poco sostenuto

*ma espress.*

*l.h. above*

*rit molto*

*molto espressivo in tempo animato*

1st

|| Last

Vivace

*f ben marc.*

D.C. al Fine



# DREAMS OF YESTERDAY

Words and Music by  
EDNA EARLE DUNLAP

Andante molto

*p espress.*

*mf dreamily*

Some - times I wish I were a child - a - gain - To

*p*

dream once more the love-ly dreams that chil - dren do: To wan - der down the mag - ic path of mem - o -

*rit. ten. rit.*

ry. That takes me back a - gain to yes - ter - day and you.

*rit. ten. mf rit.*

**Poco più mosso**

To walk that gay, en - chant - ed way to strains of mus - ic sweet and

clear, Some roun - de - lay that fair - ies play, on - ly the hearts of

chil - dren hear.

*mf poco accel.*

*rall.*

**Tempo I**

To find you in the lit - tle gar - den fair, that

*mp*

longingly *cresc.*

spilled the sum - mer's per - fume sweet, from ev - ry flow'r that blows: To hold a - gain each gold - en mo - ment close, with

*cresc.*

*espress.*

*rall. molto*

in the sim - ple, hap - py heart, that on - ly child - hood knows.

*espress.*

*rall. molto*

*pp*



# MARCH OF SPRING

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WILLIAM A. WOLF

**MANUALS**

**PEDAL**

*Moderato*

Sw. to Gt. *mf*

Gt. to Ped. *Ped. 53*

*f* *mf*

*mf rit* *Fine*

Sw. *a tempo*

Ch. *mf*

Sw. *pp*

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ATUDE

Ch. *mf a tempo*

Sw. *rit*

Sw. *p*

Soft Ch. *mp*

*Ped. 53*  
Ch. to Ped.

*p a tempo*

*poco rit*

*rit*

*D.C.*

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MARCH 1949



## THE BOB-O-LINK

FREDERIC A. FRANKLIN

**Allegro** ( $\text{♩} = 108$ )

VIOLIN

PIANO

*pp*, *pizz.* (L.H.), *arco*, *pizz.*, *arco*, *cresc.*

*f*, *pizz.* (R.H.), *arco*, *pizz.*, *Fine*

*ff*, *p*, *D.S. al Fine*

\* A "left hand *pizzicato*" is intended, where bowed notes and plucked notes are alternated.  
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RTUDE

## A SUNNY MORNING

LEWIS BROWN

Grade 24.

**Cheerily** (No. 109)

*mp* *mf* *f* *Fine* *mp* *p* *mf* *p* *D.C.*

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# RAINDROPS ON THE ROOF

LOUISE E. STAIRS

Grade 14.

Moderato (♩=144)

When the rain-drops pat-ter, pat-ter on the roof, And the rob-in sings a mer-ry  
lay, When the buds are burst-ing on the li-lac tree, Then you know that spring is here to stay. *Fine*  
When the cher-ry tree is like a pop-corn ball, And the blue-bird's call is loud and  
clear, When the dan-de-li-on nods his sau-cy head, That's the time you know that spring is here. *D.C.*

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# DONKEY TRAIL

MICHAEL AARON

Grade 2.

Allegretto (♩=104)

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STUDE

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# LITTLE DUTCH DANCE

W. E. ROBINSON

Grade 1.

Moderato (♩=50)

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# BUSY BEAVERS

MILO STEVENS

Grade 2.

Allegro (♩ = 84)

r.h. over l.h.

## A Sense of Security in Piano Playing

(Continued from Page 157)

freely to any note, not necessarily stepwise, in a chromatic or diatonic movement.

Even those who think they know their spacing correctly will find their spacing sense sharpened by this conscious re-learning. At first they may feel clumsy about it, and even feel that it interferes with their subconsciously acquired spacing; but they will get over this feeling as soon as they have practiced consciously for a little while. It will then become subconscious and reliable.

A special exercise can be used for passing and spacing the thumb under the hand, as in scale and arpeggio passages. Using the combinations 2-1, 5-1, 4-1, 5-1, let the thumb, instead of exploring away from the hand, explore as far as possible under the hand. To help the thumb, the arm should move sideways on the held finger.

### Security in Sidewise Arm Motions

Let us consider this sidewise motion of the arm, which is so essential in moving across the keyboard in *legato* finger passages. To give the arm freedom for its sidewise movement, the held finger on which the arm is pivoting should yield at its joints in the direction which the arm is moving. Just as the ankle gives when the body is moving from foot to foot, the fingertip should not kick sidewise. It should not lose its grip on the key. The whole arm, though, swinging sidewise from the shoulder, should not lose the feel of being balanced on sure-footed though yielding fingers. The sense of position and security which was developed when the arm was not moving should still be felt when the arm begins to move sidewise. A helpful exercise to develop this feeling of balanced motion is to dig into the key bed, as we did before, and try moving the arm sidewise, and freely, despite the downward pressure.

To synchronize a finger stroke the sidewise motion is a "must," if smoothness in passage work is to be attained. Teachers use picturesque descriptions to suggest the correct arm motions. They say that the passage should be "ironed out," or that the arm should feel like a car moving on rails. There is a general element of truth in such suggestions; but if the arm moves too fast, and the fingers drag behind, the playing will be spotty, and muddy. If the arm lags behind the fingers, the playing sounds labored. To get the proper sequence of action, let the arm be free at the shoulder, then the finger stroke will send the arm along. How far along will depend upon where the next note is, and upon the finger and arm adjustment that you have planned to reach that note. One must learn the free arm pivot on the finger tip. The arm must not tighten up as soon as key resistance is felt. Nor must the arm be tight, as though it were holding on for "dear life," when the finger tip reaches bottom. Nor must anxiety to get to the next note in a hurry creep in, to tighten the arm. Practice finger strokes and arm pivots until a free synchronization is attained.

One can feel the position sense, not only at the key bottom but also at the key surface, or with the key only partly

depressed. For example, if you keep the arm suspended, you can scamper over the key surface with finger tips just touching the key tops. The weight of the keys offers sufficient resistance to be felt as a support for the finger. There is no tone, of course, because the keys are not depressed. Where the key is partially depressed with enough momentum to produce tone, springiness in the key can be felt as a basis for supporting fingers and arms. It is much like the touch and go in running quickly over cakes of ice. You don't stay long enough on a cake of ice to sink to the bottom, but you utilize the weight and resistance of the ice to give you just enough temporary support to swing over to the next cake of ice, and so on.

In fast playing on the keyboard, the suspended arm actually vibrates as it moves quickly from finger to finger, while the keys are only partially depressed. The vibrating arm, bobbing along on different fingers, makes the keyboard feel resilient, and gives a finger touch effect that is pleasantly in soft passages, and brilliant in loud passages.

So, no matter how fast you play, the arm must never lose the sensation of being propelled from finger tip to finger tip. Then you will never lose your balance, and every note will sound clear and clean. Finger spacing should be felt in groups, wherein a series of notes is spanned in one hand position. The moving balance of the arm should be felt as you are playing through one group of notes and swinging into the next group.

The keyboard, instead of feeling like a treacherous labyrinth, will be a helpful assistant, if you let it serve as a support for your finger tips and a prop for your sidewise arm pivots. As you weave in beautiful arm motions, piano playing that is firmly rooted on sure finger tips will then be fun, rather than torture.

### Security in Double Notes

In playing double notes keep the finger spacing free. It is helpful at first to play the notes separately, one after another, then together. Do not clutch with the finger tips. This tightens the arm and interferes with a free sense of security. To get the sense of free spacing, and sure balance, again practice digging into the keys, and moving the arm sidewise while the finger tips hold onto the key bed. So, too, in octaves, the span should be free and elastic. Resistance should be felt in the finger tips, and there should be no clutching.

In chord playing, to sense the spacing of each finger, and to get a free finger picture of the chord shape, practice at first spelling out notes, one after another. Do not hold the fingers rigid as a block in playing through the keys, do not clutch at chords. Merely feel the key resistance in your fingers and arms. Again I must warn that clutching will always tighten the arm, just as curling the toes inward, while standing or walking, stiffens the body. Clutching at the keyboard interferes with an easy sense of balance in chord playing. It is like the wild grasp in a drowning person. You think of you are gaining security, but you are only losing it. Take the chord position that is indicated, and rest comfortably on the keys, feeling them as supports. Let the arm get the hang of the keyboard, and never lose it. Getting the "hang of things" is literally true in playing the piano.

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Monday, June 6	I What Is Teaching?	
Tuesday, June 7	II The Left Hand: Lateral and Backward Positions of the Thumb, Second Position.	
Wednesday, June 8	III The Left Hand: Double Slurs, Shifting Position.	
Thursday, June 9	IV The Left Hand: Double Slurs, Shifting Position.	
Friday, June 10	V The Left Hand: The Portamento.	
Saturday, June 11	VI The Left Hand: The Tilt, The Vibrato.	
Monday, June 12	VII The Right Hand: Holding the Bow and the Basic Motions of Bowing.	
Tuesday, June 13	VIII The Right Hand: The Lower Third, "Round Bowing," The Portamento.	
Wednesday, June 14	IX The Right Hand: Tone Shading and Tone Coloring.	
Thursday, June 15	X The Right Hand: Tone Shading and Tone Coloring.	
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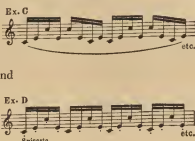
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## More About Fiorillo

(Continued from Page 155)

exists for attaining control and agility of bowing. The three-part *arpeggio* in its innumerable forms, and the infinite variety of bowing that can be used with them, provide more material for the development of bowing technique than any other type of exercise. Usually there are fifteen bowing variants given for this study, though a great many more can easily be invented. Those requiring short bows should be practiced at the frog, the middle, and the points, those having extended *legato* or *staccato* bows are to be played with the whole bow and in each half of the bow. Two variants not usually given, each of which has special value, are the following:



Ex. C is particularly useful for developing a steady, drum-like, tone-producing bow stroke, and Ex. D is equally valuable for acquiring a lightly-balanced upper arm.

The "36 Etudes de Fiorillo" have never been labeled as belonging to any one "school" of violin playing. They were one of the foundations of the classical French school; they were widely used by teachers of the ultra-German school of the middle eighteenth-century, the later Franco-Belgian school found them indispensable; and progressive teachers of the modern school consider them equally essential. It is fortunate that a work with such universality of appeal is again being so widely and intelligently used.

## The Scientific Radio Concert Band

(Continued from Page 152)

14 Bb Clarinets	.....Alto
1 E♭ Clarinet	.....Bass
1 E♭ Clarinet	.....Contrabass
2 Oboes	.....Bass
1 Cor Anglais	.....Bass
1 Contrabassoon	.....Bass
2 E♭ Saxophones	.....Alto
1 B♭ Saxophone	.....Tenor
1 E♭ Saxophone	.....Baritone
4 French Horns	.....Bass
2 B♭ Flugelhorns	.....Solo
2 B♭ Cornets	.....1st
2 B♭ Trumpets	.....2nd/3rd
2 B♭ Trombones	.....Tenor
1 F Trombone	.....Bass
2 E♭ Euphoniums	.....Baritones
2 B♭ R. M. Tubas	.....Basses
1 Harp	.....String
1 Tympani	.....String

2 Percussion

54 \* Total

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5 Flutes (Piccolos)	.....Soprano
2 E♭ Clarinets	.....Soprano
16 Bb Clarinets	.....Alto
1 E♭ Clarinet	.....Bass
1 E♭ Clarinet	.....Contrabass
1 E♭ Clarinet	.....Giant Pedal
2 Oboes	.....Bass
1 Cor Anglais	.....Bass
1 Oboe d'Amore	.....Bass
2 Bassoons	.....Bass
1 Contrabassoon	.....Bass
1 E♭ Saxophone	.....Contrabass
2 E♭ Saxophones	.....Alto
1 B♭ Saxophone	.....Tenor
1 E♭ Saxophone	.....Baritone
1 B♭ Saxophone	.....Bass
4 French Horns	.....Bass
2 B♭ Flugelhorns	.....Solo
2 B♭ Cornets	.....1st
2 B♭ Trumpets	.....2nd/3rd
1 E♭ Trumpet	.....Bass
2 B♭ Trombones	.....Tenor
1 F Trombone	.....Bass
2 E♭ Euphoniums	.....Baritones
2 B♭ R. M. Tubas	.....Basses
2 B♭ R. M. Tubas	.....Basses
1 Harp	.....String
1 Tympani	.....String
2 Percussion	.....String

66 \*Total  
Including Model Tuba

### "SAMPLE" PROGRAMMES

1. March	<i>The Rifle Regiment</i> .....Souza
2. Overture	<i>Beautiful Galatea</i> .....Supple
3. Novelty	<i>Sliding Jim</i> (Trombone Extravaganza).....Pryor
4. Intermezzo	<i>The Love Kiss</i> .....Pryor
5. Chorus	<i>Pilgrims</i> ("Il Lombardi").....Verdi
6. Waltz	<i>Artists' Life</i> .....Strauss
7. Cornet Solo	<i>Whirlwind Polka</i> .....Levy
8. March	<i>Florentine</i> .....Fuck
9. March	<i>Black Horse Troop</i> .....Souza
10. Overture	<i>Conquest</i> .....Auber
11. Saxophone Solo	<i>Nadine</i> .....Henton
12. Romance	<i>Evening Star</i> ("Tannhäuser") Wagner
13. Comique	<i>Danny and His Hobby Horse</i> .....Pryor
14. Excerpt	<i>Women of the Guard</i> .....Sullivan
15. Intermezzo	<i>Nella</i> ("La Source").....Delibes
16. Waltz	<i>With Sword and Lance</i> .....Starke

1. March	<i>The Directorate</i> .....Souza
2. Overture	<i>Eurythmie</i> .....Weber
3. Melody	<i>Consolation</i> (Song Without Words) Mendelssohn
4. Patrol	<i>The Crack Regiment</i> .....Tobani
5. Caprice	<i>Capriccio Italien</i> .....Tchaikovsky
6. Cornet Duet	<i>The Friendly Rivals</i> .....Clarke

(Continued on Page 189)



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## VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

A Conclude (P) Berganz

Mrs. C. H. Ohio—"The only way you can find out if your violin is a genuine Carlo Berganz is to take or send it to an experienced dealer. I will suggest The Rudolph Wurlitzer Co., 120 West 57th St., New York City. The origin and value of a violin can be determined only by a personal and detailed examination. There are many imitations of Berganz on the market, but an occasional genuine instrument does turn up unexpectedly. Dealers have not kept close watch on the movements of Berganz violins as they have on those of Stradivarius and Guarnerius del Gesù.

A Handcup in Fingering

H. Z., Illinois—You have my sincere sympathy in the loss of your left hand fourth finger. I have no knowledge of any artificial finger that would enable you to play the violin normally, but your surgeon can advise you about this better than I can. However, if you do not attempt anything too technically difficult, you can do an immense amount of playing with three fingers. You would have to shift more frequently and make greater use of the second and fourth positions, that is all. I hope you can work out for you anything about it. For a verbal description of a violin or a bow offers no clue to its origin or worth. However, you seem to have had some good technical opinion on your bow, and it may be that you possess a very good stick. But there are thousands of imitation Tourte bows to be seen, in the grades of workmanship. Nevertheless, it would be a satisfaction to you to have the matter definitely settled, and I would advise you to have the stick appraised.

A Late Star

Miss A. C. New Hampshire. Anyone who is playing Kreutzer's Studies after eight months of study has certainly made remarkable progress. But the big question is—how well do you play them? Is your intonation accurate and your tone consistently good? And is your bowing technique as well advanced as the technique of your left in judging whether or not you should be studying Kreutzer. It might have been wiser to have first worked through the three books of the Kayser Studies and the "Special Studies" of Mazas. I can appreciate your ambition to be a symphony player, but you have to realize that you stand serious study rather late. In order to make the grade you will have to practice at least four hours a day for the next three or five years. I don't see how you can do this and go to college. You should go to a conservatory, or at least study with a first-class teacher, taking theoretical work on the side. It is quite a decision you have to make and you should give a lot of thought to it.

Concerning Mazas' Studies

R. F. W. Michigan. When I mention Mazas I or Mazas II in my comments I refer to the Special Studies or the Brilliant Studies, respectively. Book III, the Artist's Studies, is much more difficult than the other two, and not so necessary in a student's development. A selection of studies from the three books is published in two volumes under the title of "40 Selected Studies," and I can understand why you were a little confused. However, this latter edition omits much valuable material, and I don't recommend it.

Too Much Metal Is Injurious

J. W. S., Missouri. Experience has proved that much metal on a violin has a deteriorating effect on the quality of the tone, particularly on the tone of a sensitive old instrument. The use of wire in place of the tail-gut is especially poor policy.

Appraising a Bow

S. H. New Jersey. I suggest that you take your bow for appraisal either to the Rudolph Wurlitzer Co., 120 West 57th St., both in New York City, I cannot personally tell you anything about it. For a verbal description of a violin or a bow offers no clue to its origin or worth. However, you seem to have had some good technical opinion on your bow, and it may be that you possess a very good stick. But there are thousands of imitation Tourte bows to be seen, in the grades of workmanship. Nevertheless, it would be a satisfaction to you to have the matter definitely settled, and I would advise you to have the stick appraised.

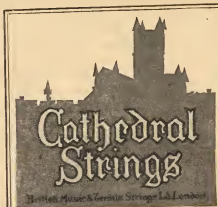
Piano or Violin Study?

Miss P. S., Connecticut. If your daughter can give only one hour a day to her music. I should suggest that she concentrate on either the piano or the violin, but not try to carry both. A half-hour a day is not enough to do justice to either instrument, but she is really anxious to study the violin, you should let her—and let the piano drop for a while. She will not forget the piano as she has learned. At the end of a year she will be in a position to decide for herself which instrument has the most appeal to her.

The Scientific Radio Concert Band

(Continued from Page 188)

7. Humoresque	.....Bellstedt
8. March	.....Herbert
22nd Regiment	.....Herbert
1. March	.....Sousa
Fairest of the Fair	.....Sousa
2. Overture	.....Til
Merry Wives of Windsor	.....Strauss
3. Waltz	.....Strauss
Intermezzo	.....List
After Sunset	.....Levy
4. Flute Solo	.....Levy
Lo, Here the Gentle Lark	.....Levy
5. Scenic	.....Herbert
The Mill in the Forest	.....Herbert
6. Excerpt	.....Herbert
The Wizard of the Nile	.....Herbert
7. Melody	.....Grieg
Der Fruhlung	.....Grieg



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TEACHERS OF VIOLIN



## The Harp Goes to Public School

(Continued from Page 154)

will give them something to watch for and listen for whenever they hear a harp.

For the actual playing choose short, musically interesting pieces. Some should certainly demonstrate the special effects you have been pointing out. Titles that appeal to a child's imagination capture immediate attention. A bit of explanation as to what to listen for, or an interesting comment on the composer or the piece itself is valuable. A child's attention span is short; don't overwork it with a single piece over three minutes. *Angels*, by Kené, makes a good opener. The children will listen for the

bells; the *glissandos* make an immediate appeal; last, but not least, it is technically easy and therefore good to loosen up your fingers and shake off any lingering pre-performance nervousness. *Prière*, by Delmas, or the *Six Noels* in Tourneur's "Six Noels" (also a bell imitation), or any one of a number of similar pieces, could start you off.

Follow with something speedy. *Will o' the Wisp*, by Hasselmann, or *Carillon*, by Chopin, would fill the bill. From there on, contrast tempo and mood, but remember that one contemplative piece is plenty. Children like action. Music box pieces are always good—*Music Box*, by Laidoff; *Dance of the Doll*, by Debussy; *Soupir and Offrande*, both by Tourneur, and the *Harp Etienne*, by Godofredo, can be used on such a program. Short arrangements of familiar tunes, like the Stephen Foster songs, are

good. If you play the Salzedo "Short Stories in Music," include some of them by all means.

I always hold out Betty Pare's three "Jungle Scenes" to pop in, if attention seems to be slipping; sometimes I end with them. Although they like the *Lullaby for a Baby Elephant*, the swift-moving *Little Monkeys Singing* and the *Giraffe Argument*, with its obvious any piece I have ever played for children. I have had to repeat the latter as often as three times; youngsters get such a kick out of it!

*Lullaby*, the *Dancer*, by Tourneur, makes a good closing number if the "Jungle Scenes" have already been played. I played it recently to a group of Puerto Rican school children to whom it must have been an especial appeal because of their Spanish cultural background. However, it

dance rhythms are enjoyed by any group. *La Source*, by Zubei, also makes an effective close, if you cut it a bit.

Every harpist will naturally arrange a program out of his or her special repertoire; the above are merely suggestions to point the way. Do keep the program short; it's much better to play for half an hour and leave them wanting more, than to go on for forty-five minutes and have them squirming and anxious to leave.

Sometimes you can arrange ahead of time with the teachers to end the period by playing some of the songs the youngsters are learning in their music classes. They'll get a thrill out of singing with harp accompaniment!

Children love an exciting audience, but a rewarding one! Welcome every opportunity to play for them because, though it isn't easy, it is fun!

## A Code of Ideals

(Continued from Page 155)

gladness to others.

3. Courtesy. Gracious refinement and friendliness which express themselves in marked consideration for the comfort, rights, and feelings of others.

4. Forcefulness. Tried ability in office, especially as evidenced by success in tactfully influencing others to work and in executing a wide and constructive influence on the campus as a whole.

5. Health. Radiant health of body, excellent physical and mental well-being; not necessarily ability to star widely in sports, but a real interest in them.

6. Honesty. Courage of one's own convictions, honesty with one's self, eagerness to acknowledge aid and achievements of others, and intolerance of dishonesty of any sort.

7. Love of Scholarship. A sincere appreciation and enjoyment of learning, combined with accurate attention to detail; a questioning, searching attitude which forces one out to do much more than the required thing.

8. Self-Discipline. A personal control of sufficient power to enable a girl to do what she knows ought to be done; absolute dependability, involving a wise budgeting of time and money, and a wise decision between various loyalties.

9. Service. Dependable service to your college and to one's friends—not alone the big, important services which win honor to the doer, but likewise small, unobtrusive, and constantly-repeated services.

10. Reverence Toward the Spiritual. Personal loyalty to high ideals, a desire to be a positive force for good, tolerance of religious beliefs of others, and real sincerity in the individual practice of a worthy philosophy of living."

The well-known American poet and critic, Richard Henry Stoddard (1825-1903) has expressed himself beautifully upon ideals in his famous poem, "Castle in the Air."

"We have two lives about us  
Two worlds in which we dwell  
Within us and without us,  
Alternate Heaven and Hell—  
Without, the sombre real;  
Within, our heart of hearts,  
The beautiful Ideal."

## The World's Favorite Hymn

(Continued from Page 140)

with words by Charles Kingsley, was sung by the late John McCormack at his first public concert at Queen's Hall, McCormack was then quite unknown, but the song had a tremendous success—the later famous vocalist singing it three times to satisfy the insatiable clamor of the great audience—and it did a great deal to enhance McCormack's reputation, for afterwards, he was asked to sing it all over the world. For a time it had a tremendous popularity.

In 1896 Samuel Liddle composed the hymn *Abide With Me* in two parts. This was in response to a suggestion by Dame Clara Butt, who, before recording her title, had been a fellow student of his

at the Royal College. A setting also was composed by Homer Samuels for Galli-Curci, and sung by her with great success. This hymn has a remarkable record as a soul-saving hymn. It is true to the Gospel and has been a source of comfort to multitudes in distress.

## Music Teachers National Association

(Continued from Page 150)

In the Theory Forum, David Van Vactor, who reported in a former MTNA Convention on his experiences as a musical emissary in South America, made some interesting comments which might be entitled, "An American Composer Looks at the Teaching of Music Theory."

"As a practical composer, I am concerned today with seeing certain problems that have to do with the teaching of young musicians. Since theory of music is one of the recognized basic courses, I propose to show how improvements in teaching the theoretical subjects (many of these have already been presented) may aid in the solution of these problems."

"From where I stand it seems that music has to do with three distinct groups: (1) the composer (creator), (2) the interpreter (recorder), (3) the audience (receiver). These three sides of the musical triangle are certainly closely related, but are in practice too often in disagreement insofar as sympathetic understanding is concerned. I believe we will all agree that the source of music is the composer, this creator or musical scribe who sets down signs that may, or may not, be translated into vibrations which will express his musical thought. That distance from a germ idea in the composer's mind to the actual well-organized set of vibrations that strike the auditor's ear is a long and complicated one. The setting down of musical thoughts involves a great amount of knowledge and technique on the part of the composer. The interpreter, in turn, must be equipped to translate these signs into actual vibrations, either directly, or through the aid of a conductor. The audience or receiver must know how to assimilate the emotional impulses which these vibrations deliver. We see instantly that the composer's original thought has a chance of delivery in direct proportion to the composite development of his own craft, the interpreter's technique, and the listener's understanding."

How can the teaching of theory best serve these three groups? First, let us consider the composer, who is a comparatively easy case. If the material is well presented, the novice composer absorbs it quickly and puts it to his own good use. When the teacher ceases to supply needed information the young composer seeks it elsewhere and goes on with his serious business. If this young musician allows his formal studies in musical theory to retard his creative impulses, or to alter his plans to any great extent, he could scarcely be considered a composer. This does not mean that he should not submit to discipline, for the composer's entire chance in life depends upon discipline; but it does mean that he should and must set down his thoughts in music to the best of his ability at that time. If the teacher's theory explains that the simple exercises are no more than technical studies that develop a

(Continued on Page 155)

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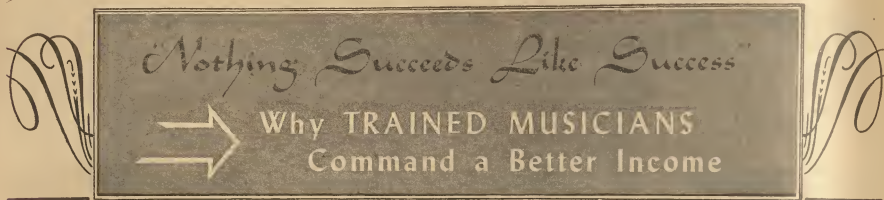
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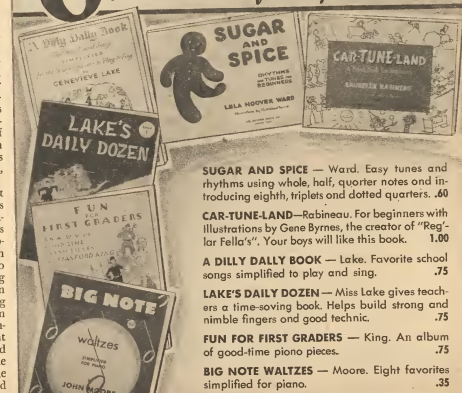
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# The World of Music "Music News From Everywhere"

THE LEAGUE OF COMPOSERS recently honored the late Paul Rosenfield at the Museum of Modern Art, where a program of composers discovered by him was presented. The program enlisted the services of a number of vocalists and instrumentalists who played works by Edgar Varèse, Stefan Wolpe, Leo Ornstein, Charles Mills, Roger Sessions, and Roy Harris.

THE NEW ENGLAND OPERA THEATRE, Boston, recently presented Bizet's "Carmen" in Boston, as it was originally written—with spoken dialog. Many sections, generally omitted, were restored, while later additions, including the ballet of the last act and the recitatives composed by Ernest Guiraud, were omitted.

THE JEWISH MUSIC FESTIVAL, which began on February 12, Shabbat Shirah, the Sabbath of Song, enlisted the efforts of one thousand Jewish organizations who planned programs all over the country. Symphony orchestras which cooperated by presenting Jewish works on these programs during February were those of Detroit, Indianapolis, Baltimore, Cleveland, Portland, St. Louis, and Washington.

THE AMERICAN MATTHAY Association held its annual meeting recently in Chicago, at which event important addresses were made by Dean Clarence Burg of Oklahoma City, University of Detroit, Indianapolis, and Gary, and Vernon of Chicago. Announcement was made that the Association would pre-

sent a Scholarship Award of five hundred dollars in the spring to a student to be used for further study and musical development. Details may be secured by writing to the secretary, Raymond E. Sparks, 160 Orchard Road, Solvay, New York.

LAWRENCE TIBBETT, distinguished baritone of the Metropolitan Opera Association, was honored by his colleagues on January 21, upon the occasion of his twenty-fifth anniversary with that organization. Management, staff, artists, the Opera Guild, and the American Guild of Musical Artists, of which Mr. Tibbett is president, all joined in making it a gala occasion. The event was further marked by Mr. Tibbett's adding another role to his already extended list of parts sung in opera. With the addition of the rôle of *Balthazar* in Benjamin Britten's "Peter Grimes," his total is now more than seventy. His debut was made on November 24, 1923, as *Lothario* in "Boris Godunov."

THE ANNUAL grand opera festival held at San Antonio, Texas, which has become an institution in the Southwest, was presented on February 12, 13, 19, and 20, and included the operas, "Il Trovatore," "Der Rosenkavalier," "La Bohème," and "Lohengrin." The Metropolitan Opera Association was drawn upon for principals and the two-hundred-voice chorus was made up of local voices, while the orchestra was the San Antonio Symphony, all under the direction of Max Reiter, regular conductor of the orchestra.

CREDIT TO WHOM credit is due. The plan of the American Federation of Musicians, as announced by James C. Petrillo last year in providing free music for veterans' hospitals, for public parks, and for juvenile delinquency programs, called for the expenditure of \$1,795,721.62 in 1948. This exceeded the program for 1947 by \$300,000. The money was derived from a fund created by royalties paid on records and transcriptions under an arrangement with recording companies, which was terminated at the end of 1947, in compliance with the Taft-Hartley Act. The funds were allocated to seven hundred locals. Each local was scheduled to receive \$9.40 per member for the first five thousand members, and \$1.78 per member thereafter. The management of the performances was in the hands of local unions. Over ten thousand performances were given a year. In the first two years the fund spent over \$3,000,000 and gave employment to thousands of musicians, at the same time furnishing music to those who need it most.

RENE FRANK, Pikeville College, Pikeville, Kentucky, is the winner of this year's Ernest Bloch Award of the United Temple Chorus, in its Fifth Annual Competition for the best new work for women's chorus, based on a text from, or related to the Old Testament. Mr. Frank's winning chorus makes use of Verses 15-23 of II Samuel, Chapter 6.

BORIS GOLDOVSKY, founder, director of the New England Opera Theater, has been appointed musical director and signing honorary Life Membership in the Musicians' Union. William Green (left), Chief of the American Federation of Labor, smilingly looks on.

THEATRE, is head of the opera department of the New England Conservatory of Music, and of the piano department of the Longy School of Music.

THE MINNEAPOLIS SYMPHONY Orchestra, conducted by Dimitri Mitropoulos, has been engaged to present the musical portion of the international Goethe convocation to be held next summer in commemoration of the bicentennial of the great poet-philosopher, Johann Wolfgang von Goethe.

EDWARD JOHNSON will retire as general manager of the Metropolitan Opera Association at the end of the 1949-50 season, according to an announcement just made by George A. Stone, Chairman of the Board of Directors. It is planned to have next season, which will be Mr. Johnson's fifteenth season in a managerial capacity, take on the aspect of a special tribute to him.

NORMAN CORDON, opera singer, has settled in North Carolina, his native state, where he has assumed the job as director of the North Carolina Music Project, the main project of which will be to make North Carolina a "singing state." The program will concentrate on music in the public schools.

TINO MATTIOLI, a voice teacher on the faculty of the Cincinnati College of Music for more than sixty years and who many years ago in Italy was a teacher of Toscanini, died January 22 in Cincinnati at the age of ninety-five years. In his earlier days he had been a cellist and a pianist and had served as accompanist to Adelina Patti. He had also played in a trio with Verdi and in quartets with Saint-Saëns and Joachim.

CONSTANTINE WEIKERT, a former professor of music who was a child prodigy and a friend of Liszt, Wagner, and Johann Strauss, died in Englewood, New Jersey, on January 12, two days before his ninety-eighth birthday. Mr. Weikert had studios at Carnegie Hall and Steinway Hall, and for forty years was on the faculty of the Dwight School for Girls in Englewood.

HENRY SCHLITTLER, former violinist of The Philadelphia Orchestra, director of the Musical Fund Society of Philadelphia and for seventeen years managing director of the Fox Theatre in that city, died December 2 in Stonehurst, a suburb of Philadelphia. Mr. Schlittler was a violin teacher at Combs Conservatory.

CARL HEINRICH PAUL STOEVEING, distinguished violinist, composer, writer, teacher, died December 21 in New York City, at the age of eighty-seven.

WALTER HOWE, widely known organist, director, and since 1944, director of the Worcester (Massachusetts) Festival, died December 16 at Andover, Massachusetts. He was fifty-nine years of age. He had been organist and choir-master in various cities, and while in Norfolk, Virginia, founded and conducted that city's Handel and Haydn Choral Society and the Norfolk Opera Company. He also served for a time as choral director of the annual summer series at Chautauque, New York. (Continued on Page 194)



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## Technique Must Release Music

(Continued from Page 158)

is, to release the music their composers put into them at the time they wrote it—it is necessary to play with a careful sense of distinguishing between mechanical evenness and musical evenness. From the purely mechanical viewpoint, we tend to stress evenness of scale; from the purely musical standpoint, however, there is no such thing as an absolutely even scale! That is because certain degrees of the scale tend naturally to move in certain directions, seven moving naturally to eight; two moving naturally down to three; six, to five. Absolutely even scale (musically speaking) would tend to defeat these natural stresses, and would make the resulting playing mechanical and lifeless. Now, it is quite valuable to strive for the perfectly even scale in pure scale work. But as soon as the scales are taken over into musical passages, it is the natural meaning—the movement, the stresses—of the music that should dominate. Here we have the core of the problem of playing Bach, Mozart, Haydn. Some authorities suggest that these works should be played with the absolutely mechanical evenness of the pure scale. I think otherwise! The masters wrote their works as musical expressions of feeling. Certainly, they wrote them according to the musical laws and forms of their day, but what they wrote was not laws and forms, but music. Hence, the inherent stress must be found and released. Hence, again, the student must distinguish between *scale-notes*, and *musical notes* which follow their natural pattern of movements and stresses. In this sense, movements and stresses are actually more important than their resolution; and when a composer intended such stress, it is a defeat of music to overlook it by playing with mechanical, unstressed evenness.

The greatest interest in any music is the living emotion, the human message it reveals. This must be retraced and released. And the best technique is that which enables obedient fingers to carry out the intentions of an alertly musical mind.

## The World of Music

(Continued from Page 193)

### Competitions

THE AMERICAN GUILD OF ORGANISTS is promoting a National Open Competition in Organ Playing, the finale of which will take place in connection with the 1950 National Biennial Convention. There will be preliminary and regional semi-final contests, the latter to take place during the Regional Conventions of the Guild in the late spring of 1949. The contest is open to any organist twenty-five years of age or under, the only stipulation being that he "shall not have played a recital for the A.G.O." prior to the date of Competition Preliminaries. Full details may be secured by writing to Mr. M. Searle Wright, Chairman, American Guild of Organists, 630 Fifth Avenue, Room 1708, New York 20, N. Y.

THE UNIVERSITY OF MICHIGAN BANDS, with the idea of developing better marching bands and band leadership, will sponsor their first annual National Drum Major Contest, May 21, at Ann Arbor, Michigan. The contest is designed to create interest in drum majoring, especially for male participants, and to develop participation at all levels. The deadline for entering is April 15; and all information and entry blanks may be secured from Jack E. Lee, Chairman, National Drum Major Contest, University of Michigan Bands, Harris Hall, Ann Arbor, Michigan.

AN AWARD of one thousand dollars and guaranteed publication is offered by the Pennsylvania College for Women, Pittsburgh, for a twenty-minute organ composition in three or four movements. The contest is open to citizens of the United States. The closing date is September 1, 1949; and all details may be secured by writing to Mr. Russell G. Wichmann, Pennsylvania College for Women, Pittsburgh, Pennsylvania.

A PRIZE of one thousand dollars is offered by the Trustees of the Padewski Fund for the best quartet or quintet for piano and strings requiring at least twenty minutes for performance. The closing date is April 1, 1949; and full information concerning conditions of the competition will be sent upon request addressed to the Secretary of the Padewski Fund, 290 Huntington Avenue, Boston, Massachusetts.

THE CHURCH OF THE ASCENSION, New York City, offers an award of one hundred dollars for an original choral work for mixed voices, to be sung for the first time at its Ascension Day Festival Service, May 10, 1949, under Vernon C. Carr, organist and choirmaster. The text to be used is that of Psalm 24, "The earth is the Lord's"; in the version found in the Episcopal Book for Common Prayer. The closing date is March 25th, and all details may be secured from the Secretary, Church of the Ascension, 12 West Eleventh Street, New York City.

THE NATIONAL FEDERATION of Music Clubs announces the seventeenth Biennial Youth Artists Auditions, four of which will take place at the Twenty-fifth Biennial Convention in Dallas, Texas, March 27 to April 3, 1949. One thousand dollar prizes are offered in four classifications: piano, violin, voice, and organ. Preliminary auditions will be held in the various states and districts during the early spring of 1949. Entrance blanks and all details may be secured by writing to Miss Doris A. Hunn, National Chairman, 701 18th St., Des Moines, Iowa.

THE FIFTH INTERNATIONAL COMPETITION for Musical Performers, Geneva, 1949, will be held at the Conservatory of Music, Geneva, Switzerland, September 19 to October 2. The contest is open to singers, pianists, violoncellists, oboists, bassoonists, and interpreters of sonatas for violin and piano, of all nationalities. There are first and second prizes in the various classifications. The deadline for submitting registrations is July 15; and all details and application forms may be secured from the Secretary of the International Competition for Musical Performers, Geneva, Switzerland.

## The Door to Grand Opera

(Continued from Page 197)

was the way in which practically all opera auditions throughout the world were conducted. Surely, there could and should be something better!

The success of the Sunday Night American Youth Concerts at the Metropolitan Opera Auditions of the Air so electrified the audiences. True, they were all started upon their fine careers, but they represented to the public the spirit of youth in music. Their voices were fresh and vigorous, their minds quick, sharp, and clear, and their bodies lithe and agile. Most of all, they were not bound by the load of worn-out conventions with which opera had been encumbered for years. In many of the great opera houses of the world the scenery, costumes, and casts on the stage were so ancient, dusty, decrepit, and archaic that they looked like Mrs. T's waxworks come to life. The new world was calling for youth. It respected and needed the older masters of the art, but it wanted, when possible, young voices and young faces. The Youth Concerts at the Metropolitan represented the birth of a different kind of opportunity in the operatic world—one which the younger folk were glad to seize, and one which the public welcomed with joy.

Mr. Earl Lewis was quick to see that a plan to conduct the auditions through the radio was not only feasible, but thoroughly practical. It would seem with all the extremely lucrative opportunities awaiting the singer who succeeds that a great flood of talent would be developed. As a matter of fact, it was hard to get the kind and quality of talent that the Metropolitan Opera demands. This was partly the fault of bad auditions. When the young singer leaves the teacher's studio, he probably has all the teacher can give him. The voice has been "trained," and he has acquired some kind of repertoire. But that is only the beginning of the professional preparation leading to an actual trial with an orchestra before an audience. The American Broadcasting Company could provide the auditorium, the orchestra, and the audience, both in the studio and "over the air" where millions would listen in. This could enlist the greatest musical jury in the world, and probably the best one. However, such a plan is extremely expensive, and unless it were to be subsidized by a sponsor it would be impossible. Fortunately, a sponsor was found, the Sherwin-Williams Company, manufacturer of paints and chemicals. The plan would also advertise and bring wider prestige to the Opera Company itself. Sherwin-Williams rendered great service to opera in America, although of course it received in return huge prestige through this form of dignified publicity. The Metropolitan Opera Auditions of the Air are now sponsored by the Farnsworth-Capchott Television and Radio Corporation, with great generosity.

Mr. Edward Johnson, Director of the Metropolitan, great artist and fine business man, immediately saw the potentialities of the new audition plan, and gave

it the necessary cooperation and support, without which it could never have succeeded.

(In the next section of this article Maestro Pelletier will give in detail the factors which have made the Metropolitan Opera Auditions of the Air so amazingly productive of a large number of the younger stars of the Metropolitan Opera Association.)

## Music Teachers National Association

(Continued from Page 191)

craft that eventually aids the composer in his expression, then the student should be content to complete his exercises as a means to that end. He may

always experiment with his own ideas. "I make no effort here to go into the details of what I think a young composer should study. I believe, however, that each case is quite different and that an integrated course which includes sight singing, dictation, harmony and counterpoint, keyboard exercises, extended forms and analysis with some mention of his (Continued on Page 204)











# Junior Etude

Edited by

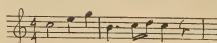
ELIZABETH A. GEST

## Quiz No. 42

(Keep score. One hundred is perfect)

- How many white keys does the keyboard of your piano contain? (15 points)
- What is the proper name for the little drums? (5 points)
- Who was Clara Wieck? (10 points)
- Which of the following terms relate to tempo: *mezzo forte*, *alla marcía*, *meno mosso*, *sforzando*, *giocoso*? (5 points)
- How many half-steps are there from A-double-flat to D-double-sharp? (5 points)
- What theme is given with this quiz? (10 points)
- Which of the following composers died since 1900: Massenet, Godehard, Greg, Stephen Heller, Verdi (15 points)
- What is the difference between a triad and a chord? (15 points)
- Which composer wrote the symphonies, Haydn or Mozart? (15 points)
- Well, Barby, if you follow Charles Dickens' method of observation it will soon grow into a strong habit with you and help you to imagine. Did you ever hear that "Habit is first a cobweb, then a cable?"
- What is the signature of the relative major scale of B minor? (5 points)

Answers on next page



## Beethoven's Tenth Symphony

Beethoven, as everyone knows, wrote nine symphonies, all of which were frequently played today in concert halls and also in radio broadcasting studios, so every music student has many opportunities to hear them.

But, a week before he died, Beethoven wrote to one of his friends: "A symphony completely sketched is lying in my desk, as well as a new Overture and other things." This would, of course, have been his tenth symphony. A few days later, his friend Schindler said: "He

was greatly excited and desired to have the sketches of the tenth symphony brought to him again. He intended it absolutely for the Philharmonic Society."

Some of the sketches of themes for this symphony have appeared in print. One of these was there was an introduction in the key of E-flat, a soft, quiet piece, followed by a powerful *Allegro* in C minor. What a pity Beethoven did not live to complete his tenth symphony and the new Overture and the other things!

## March Birthdays and Other Dates

March 2 is the birthday of Bedrich Smetana (1824-1884), who was born in the country that used to be called Bohemia but is now a part of Czechoslovakia. He is called the father of Bohemian music and his most famous opera is "The Bartered Bride."

Maurice Ravel's birthday is March 7 (1875-1957). He was a French composer who spent most of his life around Paris, though born near the Pyrenees. Most music students have heard his *Bolero* and his "Mother Goose Suite."

March 8 is the birthday of Karl Philipp Emanuel Bach (1714-1788), son of Johann Sebastian Bach (1685-1750). Nearly all piano students play some compositions of his, and those who have not learned any should do so.

March 14 is the birthday of Giuseppe Verdi (1813-1901), the great Italian conductor of symphonies, celebrates his birthday on March 25 (1867-living in New York). He can frequently be heard conducting an orchestra on the radio.

March 26 is the day Beethoven died in Vienna in 1827.

March 21 is the birthday of the great Russian composer of the opera, Pyotr Ilyich Tchaikovsky (1818-1893). Nearly all piano students play some compositions of his, and those who have not learned any should do so.

March 28 is the birthday of Musorgsky, the Russian composer of the opera, "Boris Godunov" (1835-1881).

## Charles Dickens, Barbemay, and Sightreading

by Gertrude Greenhalgh Walker

BARBEMAY had just come home from school and dashed upstairs to tell her mother the good news. She had passed all her grammar school examinations and was promoted to Junior High. "Mother," she said, "I am so happy! And I'm so glad you insisted on my taking piano lessons. There is a fine orchestra in Junior High and I want to join it, if I can. Won't it be fun, playing with a big group like that?"

"Indeed it will, Barbemay," answered her mother. "I thoroughly enjoyed playing with the orchestra when I was in school. One can learn a lot from playing in ensemble groups."

"I know," said Barbemay, slowly and thoughtfully. "The director spoke to us about the advantages of joining the orchestra. He said good sight reading is more than a necessity for this. It is an absolute must. But I'm not so sure I can qualify in sight reading. You know I always liked to memorize better, and Miss Brown often tells me reading is my weak spot."

"Well, Barby, if you follow Charles Dickens' method of observation it will soon grow into a strong habit with you and help you to imagine. Did you ever hear that 'Habit is first a cobweb, then a cable?'"

Barbemay smiled. "Oh, Charles Dickens!" she exclaimed. "You read a story of his to me when I was sick in bed. Remember? And then you took me to see one of his stories in the movies."

"I do, indeed," replied her mother. "And what was his method of observation?"

"It was very simple and did not take much time to acquire. When walking on the street, whenever he saw a store window in which numerous articles were

would walk past the window again, noting articles he had overlooked, and add them to the list from memory. He repeated this process so often that he trained his memory to be strong and reliable. He could recall everything he saw in a window. Don't you think you could apply Dickens' method to your music reading?"

"I think maybe I could. I'll try it on a few windows tomorrow, and start to strengthen my memory on my way to school. I'll leave a little early so I will have time to stop at the windows."

"That's a good plan. Then apply it to your music," advised her mother.

"I know," said Barbemay, slowly and thoughtfully. "The first thing I'll observe will be the title of the piece, then the composer (and his dates, if they are given), then the key signature, time signature, phrasing marks, expression marks, fingering, staccato dots, ties, rests, time dots, pedal marks, accidentals—my! what a long list I will have! But I'm sure I'll be selected soon. Tomorrow you wait and see! I think I'll take a walk down the street right away to get started. Good-bye!" she called, as she ran down the stairs.

(Continued on next page)

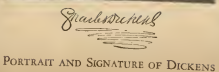
## Uncle Sam's Mail Bag

THE JUNIOR ETUDE is always glad to find in the mail bag, letters from every State in the U. S. A. and also from other countries. When the letters are of interest, and space permits, they are included in the Letter Box.

You all like to read these letters, too, don't you? And many of you like to answer them, as well. On the page with the Letter Box you will notice the directions to "send replies to all Letters in care of the Junior Etude," or "Replies to letters must be sent in care of the Junior Etude," or "Replies to letters will be forwarded when sent in care of the Junior Etude." These directions seem easy and perfectly clear to most of our Letter Box readers, yet every month some letters come in the mail bag asking for the addresses of so-and-so, and so-and-so, whose letters appeared in such-and-such, and such-and-such issue.

You may answer as many letters as you care to, but when addressing the envelope, give the name of the writer, then the address in care of the Junior Etude, 1712 Chestnut Street, Philadelphia 1, Pa. Simple, isn't it? All mail thus addressed is promptly forwarded to the complete addresses. Then, if the original writers care to reply to your letters they can give their own addresses (provided you remember to include your address in your letters).

And one other thing: Uncle Sam does insist on letters carrying a five-cent stamp when going to foreign countries (except Canada, Hawaii, and Porto Rico). All letters having been forwarded, whether or not they carry a five-cent stamp, and the Junior Etude put the extra two cents on the envelope, but please remember about the stamps when you are addressing your letters in the future.



Portrait and Signature of Dickens

on display he would stop and take a good look. Then he would take out the little note book and write a list of the articles he saw in the window, as far as he could remember. If he had time, he

## Junior Etude Contest

THE JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

## Charles Dickens and Sightreading, cont.

And was she selected? She certainly was. She had a little time to practice her memory training, as the selection was not to be made for two or three weeks. But when the time came, the orchestra director complimented her, saying he was delighted to find such a reliable, accurate sight reader. And was

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

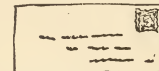
Write on one side of paper only. Do not use typewriters and do not have any other copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia 1, Pa., by April first. Results in a later issue. Subject for essay this month, "The Symphony" (repeated from November).

## Answer to Quiz

- Forty-two, 2 Tympani; 3. The wife of Robert Schumann; 2. brilliant; pianist who performed many of his compositions at her concert; 4. *Alla marcía* (like a march), *meno mosso* (with less movement); 5. Nine; 6. First movement of Mozart's *Sonata in G*; 7. Massenet (1912); 8. Grieg (1907), Verdi (1901); 8. A triad is a chord of three tones (root, third, and fifth of the scale), while a chord contains more than three tones (root, third, fifth, seventh, ninth, and so forth), or any combination of four or more of these tones; many people, however, use the word chord for triad; 9. Haydn wrote one hundred four authenticated symphonies, with many others attributed to him; while Mozart wrote forty-nine; 10. F-sharp and C-sharp.

## Letter Boxes



Replies to letters on this page will be forwarded when sent in care of the JUNIOR ETUDE

The following excerpts are taken from letters which space does not permit printing in full:

Dear JUNIOR ETUDE:

I play the piano, the B-flat clarinet, and sing in choir, mixed chorus, and sextette. I would like to hear from other readers. Rosalie Bennington (Age 15), Minnesota.

I am an enthusiastic reader of ETUDE. It has helped me a lot. I study piano and composition and love all music I would like to hear from anyone. Sally Luerantze (Age 16), Nebraska.

I am a boy who plays the piano and I hope to become a concert pianist. I would like to hear from music lovers. Floyd Tuzo (Age 15), Bermuda.

Dear JUNIOR ETUDE:

I have taken piano lessons for two years and am ready for the third grade. In school I am in fifth grade. I also play the melophone and like it very much. My method of memorizing is to play the piece through carefully until it is memorized perfectly. I can not play just one part at a time in memorizing. I also like to play duets and play them with my friend Joyce. We had a recital lately and I played two solos, and a duet with Joyce. I would like to hear from boys who play the piano.

From your friend, CLAYTON MEYER (Age 11), South Dakota.

## Honorable Mention for Sightreading-Memorizing Essays

Evelyn Esselman, Carol Kay Williams, Mary Theresa Gregory, Robert J. Jones, Sheri Vieira, Martha Louise Austin, Catherine Alecci, Peggy Joyce Clough, Arthur January, Kenneth W. Ingwaggon, Wynnes Taylor, Smith, Sharon, Rehn, May Wentz, Doris James, Ann Lawson, Allen Landis, Carol Knight, Rose Wiley, Thel Hunter, Anna May Rumm, Tene Hunter, Madge White, Willis Stone, George Henry Newcomb and Nancy Havens.

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# Sheet Music Notes

A Monthly Bulletin of Interest to All Music Lovers

March, 1949

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## Musical Europe Revisited

(Continued from Page 199)

can travel from one end of the country to the other in less than six hours, all three major orchestras—the Concertgebouw of Amsterdam, the Residentie of Rotterdam and the Philharmonic of Rotterdam under the dynamic leadership of Eduard Flipse—collaborated to make this Festival an outstanding success, as they played on alternate evenings in Amsterdam.

I enjoyed our stay in Holland tremendously, although I myself had to "work" several times. Especially interesting was my concert in Maastricht, where I played the "Emperor" Concerto in the Beethoven Cycle of the Maastricht Symphony under the energetic young conductor, Paul Hupperts. In this small city of about seventy-five thousand people, a packed hall of two thousand greeted us, and the excellence of the orchestra both amazed and delighted me. A week before, Yehudi Menuhin played the Beethoven Violin Concerto with the same ensemble, and he told me later, when we met in Paris, how he, too, was most pleasantly surprised to find such an excellent orchestra in so small a city.

Our visit to the broadcasting city of Hilversum was very nice, also. All four radio stations of Holland have studios here, and my recital over A.V.R.O., call letters for Algemeene Vereniging Radio Omroep, was one of the high spots of our stay in this wonderful little country of painters, musicians, and tulips.

When, on our return voyage, I finally saw the torch of the Statue of Liberty flashing at me, I felt both happy and flattered. I was back from my post-vacation trip to Europe and I felt I had accomplished my mission. Many European listeners and musicians would henceforth have a changed opinion about American contemporary music as a result of my tour (or so I felt), and this knowledge warmed my heart.

## Winter's End Radio Programs

(Continued from Page 144)

Orchestra, Erich Leinsdorf, conductor; April 23—German Pianists (Bach, Beethoven, Brahms, Richard Strauss, Hindemith), the Oklahoma Symphony Orchestra, Victor Alexandro, conductor.

Toscanini, who returned to the NBC Symphony podium on February 8, will give in all, eight concerts—six orchestral and two operatic. As the musical high-light of his present series, he will present Verdi's "Aida" in the broadcasts of March 26 and April 2. In order that the complete opera be presented in two concerts, the performances will start earlier than the usual 6:30 P.M. hour and extend until 7:30. The artists chosen to sing the leading roles are Herva Nelli (Aida), Richard Tucker (Rhadames), Eva Gustavson (Amneris), and Giuseppe Valdengo (Amonaro). Miss Gustavson, new to American opera audiences, will make her first American radio appearance in this Toscanini presentation. "Aida" is the opera in which Maestro Toscanini made his now legendary first appearance as conductor at the age of thirteen. At that time, he was a cellist with a touring Italian opera company

appearing in Rio de Janeiro. A temperamental conductor deserted the company, and after trying two others who were hooted off the podium, the management asked Toscanini to take the baton. He did, conducting the entire opera without opening the score. His ovation was tremendous. This fortunate chance, for which the young musician was well prepared, launched him on his brilliant career. It is of interest to recall that "Aida" was the opera that also introduced Toscanini to audiences of this country in 1906.

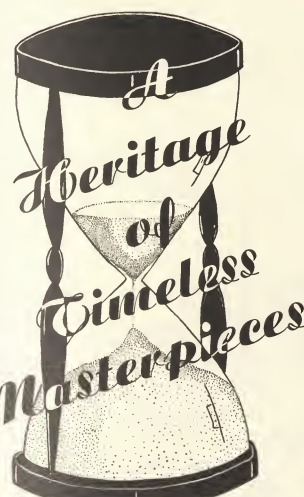
## The Music Teachers National Association

(Continued from Page 195)

theory of music, all taught with good musical examples from the literature and all exercises either sung or played in class, seems to me to offer the most to all students of music. I firmly believe in offering composition to first year college students, concurrently with theory. This is usually a very late start! It should be begun just as soon as the child can be taught simple notation. This problem leads us to an entirely different subject.

The interpreter approaches musical theory from an entirely different angle. He usually considers the learning of theoretical nomenclature and the solution of exercises an imposition upon his time and energy. He is occupied with his technical development and considers theory something far removed from his interesting music making. Unfortunately, it is very often so! However, if he were to consider three-part, fourth-spaces counterpoint in the same light as Czerny, Op. 40, for five fingers, he would have a somewhat better attitude. Both the composer and the interpreter need to be musically literate. They need to read and to hear and to write music with facility. Each needs to perform in some manner. The tendency to specialize is a great hindrance to musical development. Students should look into history a bit more often in this regard, to inspect the diverse development of the old masters.

"The third group, the audience, is a special case entirely. One can scarcely imagine a symphony or opera audience composed of people well-schooled in the history of music, and I hasten to add, 'God forbid!' That goal should not be considered in the formulation of formal theory courses, but is certainly a worthy consideration for the general courses in music appreciation or orientation, or whatever other title happens to be in vogue. If the practical musician, either composer or performer, is taught correctly the many sides of the theory, the audience will of necessity be considered. No composer wishes to be misunderstood, nor does the interpreter seek anything but complete appreciation of his efforts. The direct problem is then to find the exact point where the composer's craft and artistic ideals and the interpreter's skill and aesthetic sense and the understanding and receptive capacities of the audience all meet happily together. This ideal situation could be more nearly achieved if all children were taught to read and write and hear and sing notes at an early age with only the same amount of facility that they learn their native language."



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